MUSIC

NOV 19 1946

The Instrumentalist

VOLUME I NUMBER 1

SEPTEMBER-OCTOBER, 1946

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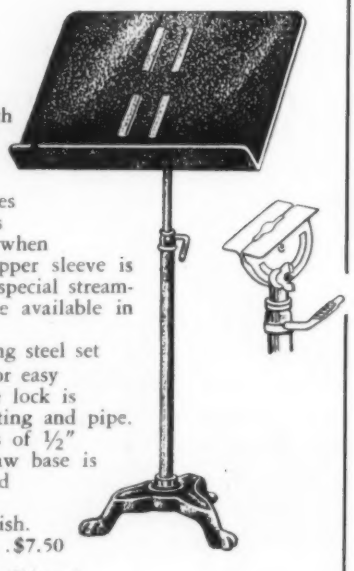

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O 1. The clarinet over-blows an interval of a thirteenth.
O 2. The best drumheads are made from pigskin.
O 3. A light is usually used to find leaks in a saxophone.
O 4. Metal violins have been made for school use.
T 5. The standard woodwind quintet includes one brass instrument.
O 6. The distance the headjoint cork of the flute should be back of the center of the blowhole is 20 centimeters.
T 7. Tubas are built in the keys of E♭, B♭ and C.
T 8. The fluegelhorn is a large bored trumpet.
O 9. The standard size string bass is the three-quarter size.
O 10. The violin vibrato is primarily a hand vibrato while the cello vibrato is an arm vibrato.
T 11. Any woodwind or brass instrument can be built in any key.
O 12. Metal violin bows are good for school use.
T 13. The standard marching temp for high school bands is 120 steps per min
T 14. Drumheads should be loosened after each rehearsal.
T 15. Instruction books are published for flag swinging, gun spinning, and saber swinging.
T 16. John Philip Sousa wrote several comic operas.
T 17. Many professional cellists use a wire A string.
O 18. The E♭ soprano clarinet, because of its smaller size, is recommended for a very young beginner.
O 19. When muting the French horn with hand, each note must be fingered up a half step.
T 20. The teaching of instrumental music takes more energy than the teaching of academic subjects.

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The Instrumentalist

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"The Association for the Advancement of Instrumental Music"

Drawer 512, Glen Ellyn, Illinois

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Let there be Music for Everybody

George Bornoff
Columbia University, New York

An Eminent Performer and Teacher States Startling Proven Facts

"MUSIC for everybody" is the twentieth century theme of every music educator and the wish of every private and class teacher in the American school system. Evidence of the practicability of this ideal is obvious from the wide interest and extensive participation in band work, which has swept the country by storm, and proven that music can be a part of educational and social life.

This tendency to develop large bands and specialize in teaching woodwind and brass instruments, however, has resulted in a near eclipse of string study and orchestra groups, and in an appalling lack of interest in string teaching. Training and development of strings have been deliberately avoided, due to the difficulty encountered in the problem of creating interest in string study because present methods of teaching are obsolete and have not moved with the times. The process is too drawn out and too monotonous.

But in the case of band work, the educational program is far more advanced and progressive, more successful teachers are available, and more money is invested in supplying band instruments and materials. Woodwind and brass instruments can be learned quickly, and in a short time students can take their places in the band, don colorful uniforms, and take part in parades, football games and general activities which offer flash, color and participation appeal to the students. Children, today, will not submit to a tedious grind, and for this reason, it is not surprising that students have become band conscious and have veered away from string work.

Why No Strings?

Consequently, there are few orchestral and chamber music groups in existence on the amateur level. String students have little or no opportunity to take part in, or to experience the musical enjoyment of group work in strings, and cannot prepare for professional and practical activity in their field. This lack of good string players and negative response to string education is one of the most serious problems confronting music educators today and indicates that the present program of string teaching should be revamped, and a revision of the string program should be introduced as soon as possible in order to prevent the complete exclusion of orchestral organizations, both in the curriculum and in the community. It is most unfortunate and entirely unnecessary that so many private and class string teachers are latent in their progressive thinking and have not endeavored to simplify their teaching methods or improve their teaching materials to make them more interesting. They have not learned to utilize the psychological principles by which learning and interest can be stimulated.

It is unfortunate, too, that small ensembles have been almost entirely neglected in the music educational program, but this is due, largely, to the fact that their value has been underestimated. It is not always possible to have a large orchestra, but a small ensemble is feasible no matter how small the school or organization. Benefits derived from small groups have greater value to the individual players than a large orchestra, because each member's ability is more obvious and he is required to have a more thorough knowledge of his material. Ordinary young music students, who have not yet reached the level of wishing to acquire a specialized skill on an instrument, cannot be expected to find

the incentive to concentrate on routine practicing unless they have an opportunity of performing before an audience and experiencing the production of harmonic tone in conjunction with other players, and unless they realize the competitive element involved.

Introduction of a planned program to develop both individual string study and chamber music would supplement the work that has already been done and would result in greater capitalization of music education. It would lead to an integration of the three main branches of instrumentation: strings, woodwinds, and brass. Hence, definite steps should be taken to exploit this medium as extensively as possible. As strings supply the base for any large or small ensemble, the entire field of chamber music would be opened up as soon as good string players become available.

New Approach Needed

It is expedient, therefore, that music educators in America revolutionize their string educational program and modernize their methods in order to obtain faster results. There is no reason why strings have been outnumbered, outclassed, and even have lost their place in the realm of musical activity, merely because so many teachers in the field have insufficient knowledge of string pedagogy and inability to recognize the means for obtaining immediate results.

The study of the violin requires an intelligent approach on the part of

the pupil, which means that he should become a partner in the activity with the teacher. Once he becomes a co-partner in a conjoint activity, his incentive will be stimulated and his interest will be aroused in the whole progress. Each step should be explained in order to show the immediate objective and to establish a particular goal. Practice should be guided very carefully and coaching should be specifically planned to mold the child into a good student. Speed and efficiency are essential requisites in the initial approach. Exercises and practice should be assigned with a definite purpose in view and with a realization on the part of the student of the specific objective he is to accomplish.

At no period should time be spent or pages covered in a haphazard manner with no meaningful relation to the ultimate goal of gaining control and mastery of the violin. A student must be shown how to attack each problem rationally and systematically, and how to practice economically in order to gain his purpose in connection with the whole instrument.

An artist does not paint a picture by perfecting isolated sections immediately, but he approaches the sketch as a whole. An outline of the entire subject is painted roughly at the very outset and then the detail work is filled in. A similar approach should be used in violin teaching. Study of the instrument should proceed from the general to the specific, and the student should be made aware of the potentialities of the whole instrument before he begins to build technical proficiency. He should not concentrate on tangible results from a perfectionist viewpoint, but should focus his attention on a picture of the whole problem and all its possibilities. Technical mastery and exact knowledge will increase automatically, because technical equipment gradually evolves out of the whole process.

Start Higher Positions Early

In teaching violin in the elementary stage, the instrument should be introduced as one whole integrated unit. A student should not be limited to the first position only, but by means of the one-octave scale cycles, he should become acquainted with the higher positions. Let him experiment with the higher positions, encourage him to explore the upper part of the finger board, and guide him in his exploratory work. Results will be amazing, and the rapidity with which the left hand will be adapted to higher positions will be almost phenomenal. Exercise on extreme limits of the finger board will also achieve control of the left hand, which will automatically move into the right position due to the necessity of turning the left arm inward to reach the higher notes.

Playing in the upper register in the early stages will also help produce the basic control for tonal technique, and this beauty of tone will predominate as a fundamental achievement whether a student is practicing technical exercises or tonal passages. Teachers are generally skeptical about introducing more than one position at a time because they feel that only one position should be thoroughly mastered before proceeding farther in order to avoid the formation of any bad habits. This leads them to restrict the movements of the child into definite and specific patterns which are considered correct. However, if the complete problems of the instrument are presented to the student at the beginning, he sees readily the work that is before him, accepts it as a challenge, and starts to practice with the entire problem of the whole violin open to him.

When a child begins piano lessons he has an instrument containing eighty-eight keys. He does not have to search for the keys and once he strikes them proper notes will be heard. The violin, however, has only four strings on which to build facility, and the other notes have to be found by the individual. He also has the immediate problem of coordinating both arms as soon as possible and of synthesizing these movements into one correlated activity. To produce pleasing and satisfactory tones on the instrument, good control of the right arm is needed and a considerable degree of digital skill in the left hand. This makes it necessary to train the left hand in shifting as soon as possible, which means that position work should be commenced within the *first month.* Finger patterns, therefore, should be introduced as early as the second lesson. Acquaintance with these patterns will not only result in left hand flexibility but will serve as a preliminary foundation for later position work.

Thus, by the end of four weeks a student should be playing in the first seven or eight positions. During this period, the right arm should be developed simultaneously in order to gain control of the bow. He should be able to play his finger patterns, using spiccato bowing at the frog and flying spiccato in the lower part of the bow. Both up and down bow staccato should be under control and he should be able to play quadruplets, as many as eight in a bow, and triplets, as many as eight in a bow.

Proven Principles

This rapid facility and control is neither impossible nor improbable. It has already been accomplished in some parts of the country and the results are so astonishing that teachers who have been applying this bold approach have become enthusiastic and fascinated by the unprecedented results and by the interest developed in the students. The approach is merely one of common sense and at the same time easy and natural. The students are so interested by the study of the instrument and so encouraged by the rapid progress, that their initial eagerness to learn to play the violin has been tremendously augmented.

Such spectacular progress is due, largely, to the rote method that is used. A student learns to play passages on the instrument far ahead of his reading ability. In this way his reading becomes more interesting because his digital skill is superior to his reading capacity, and his daily assignments are quickly and easily mastered, as he has gained control in basic movements through rote exercises practiced from the beginning of his study. It is surprising how quickly pupils learn to play staccato and spiccato, and when these bowing variants are applied to the finger patterns they are so impressed and inspired with results that practicing becomes a project with purpose and meaning. The whole problem becomes meaningful, and the objective is within reach. Serious and diligent work will result because a picture of the entire goal is made clear and the means for obtaining it are recognized. Discernment of consistent progress from day to day, instead of from month to month as in the old method, raises the level of aspiration of the student, and enriches his musical experience through his sense of accomplishment.

Another article by Mr. Bornoff will follow in an early issue.

MARCHING MANEUVERS

MUSIC and PAGEANTRY

A top flight bandmaster gives food for thought, as well as practical ideas, on music at football games.

RAYMOND F. DVORAK
Conductor University of Wisconsin Bands

DID YOU EVER stop to think why you or anyone else likes a parade? The answer is very simple; it is because the world moves before your eyes. A parade is one of the oldest forms of pageantry. Other forms may include elements of display such as dramatic scenes, tableaus, religious dramas and historical episodes or in fact any brilliant show in which music is an integral part.

The movement and display of a parade is not impressive alone. What is a parade without a band! Movement and meaning is enhanced ten fold when music is added. Music intensifies movement and adds color to pageantry.

Though the band is capable of adding to pageantry, it has during the last thirty years developed a peculiar type of pageantry of its own which is distinctly American. This type of pageantry received its greatest impetus immediately following the first world war. With the building of large stadia, many of them World War I memorials, resourceful bandmasters seized the opportunity to display their bands and band music to a great advantage. Almost everyone has witnessed the maneuvers of bands at football games. At first these performances were fairly simple, but they have been developed by college and high school bands executing intricate and complex movements with unusual skill. Part of this development has been the result of friendly rivalry between bands, each one trying to out-do the other.

Many Styles

As in football some teams are known for a certain style of play, so also many bands are known by a traditional style of their maneuvers. For example, Indiana and Purdue University bands are known for their uninterrupted playing while maneuvering. The University of Illinois band is known for musical productions both instrumental and vocal. The University of Southern California band possesses a variety of uniforms in its wardrobe, donning that uniform which fits the occasion. The All Star College band assembled in Chicago each year has developed the possibilities of night displays by performing in total darkness using various colored lights on the caps of individual bandsmen, and by decorating some of the larger instruments with lights.

Some bands execute their maneuvers with the traditional whistle signal, others may use a gun shot signal, and still others perform the difficult task of executing movements to music. Most bands have found it convenient to use the well marked football field to assist bandsmen in the execution of maneuvers. Many bands have adhered to a high but short step, whereas others have used a normal pace. The tempo of the marching varies from the established United States infantry cadence of 120 steps to as high as 180 steps to the minute. Still other bands have a stunt marched to the music of a galop by taking one step per measure, or do "marching" with the hesitating step to the music of a waltz.

All in all, American bands have attained a high degree of skill in maneuvering. There is hardly a novelty which has not been tried out by one or more bands. Almost every band can lay claim to originating some new and novel idea. It might be well to add that not all novel ideas should be continued because they are novel and original, they should be continued only if they have withstood the test of time and taste.

If the last thirty years has brought about a technical skill in the execution of band maneuvers, then the next thirty years may see a development along other lines. No one person can find the direction in which this development will go. It seems perfectly logical to expect that the close of World War II will bring on a new era in band pageantry.

The Music Comes First

TO THOSE who are charged with the responsibility of bands and band music it might be well to keep a few facts in mind:

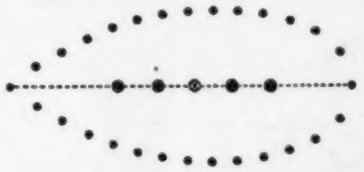
(1) No matter what the band may do in the form of pageantry let us not forget that the band is a musical organization and that the musical performance of that band is most important.

(2) The maneuvers of the band should not be so complex as to hamper the band's playing.

(3) Speeding up of the tempo does not alone make a march more stirring, but it is the execution of well placed accents from the piccolo player to the bass drummer and the careful observance of all the dynamic marking by each bandsman.

Bands are always looking for ideas, so here is one which is not difficult and is effective to the onlooker from ground level. This maneuver is particularly appropriate for an occasion such as "Homecoming". Appropriate music like "When Johnny Comes Marching Home" can be used.

The maneuver portrays an ocean transport. Bandsmen are placed according to the accompanying figure. Be sure that all of the percussion instruments are placed well together. Bell front basses are placed in the middle to portray the "funnels". The "mast" indicated on the diagram by an X is twelve feet long, and from it flags are suspended "fore" and "aft". These flags can be made from appropriately colored crepe paper and fastened to a strong cord with a stapling machine.



In marching it is important that the proper distance between bandsmen (front to rear) be maintained. The size of the boat is determined by the number of bandsmen. If there is a real large band, then two transports can be made as can be seen in the accompanying picture. The execution of the maneuver is not difficult and can be perfected in a short time by a well disciplined band.

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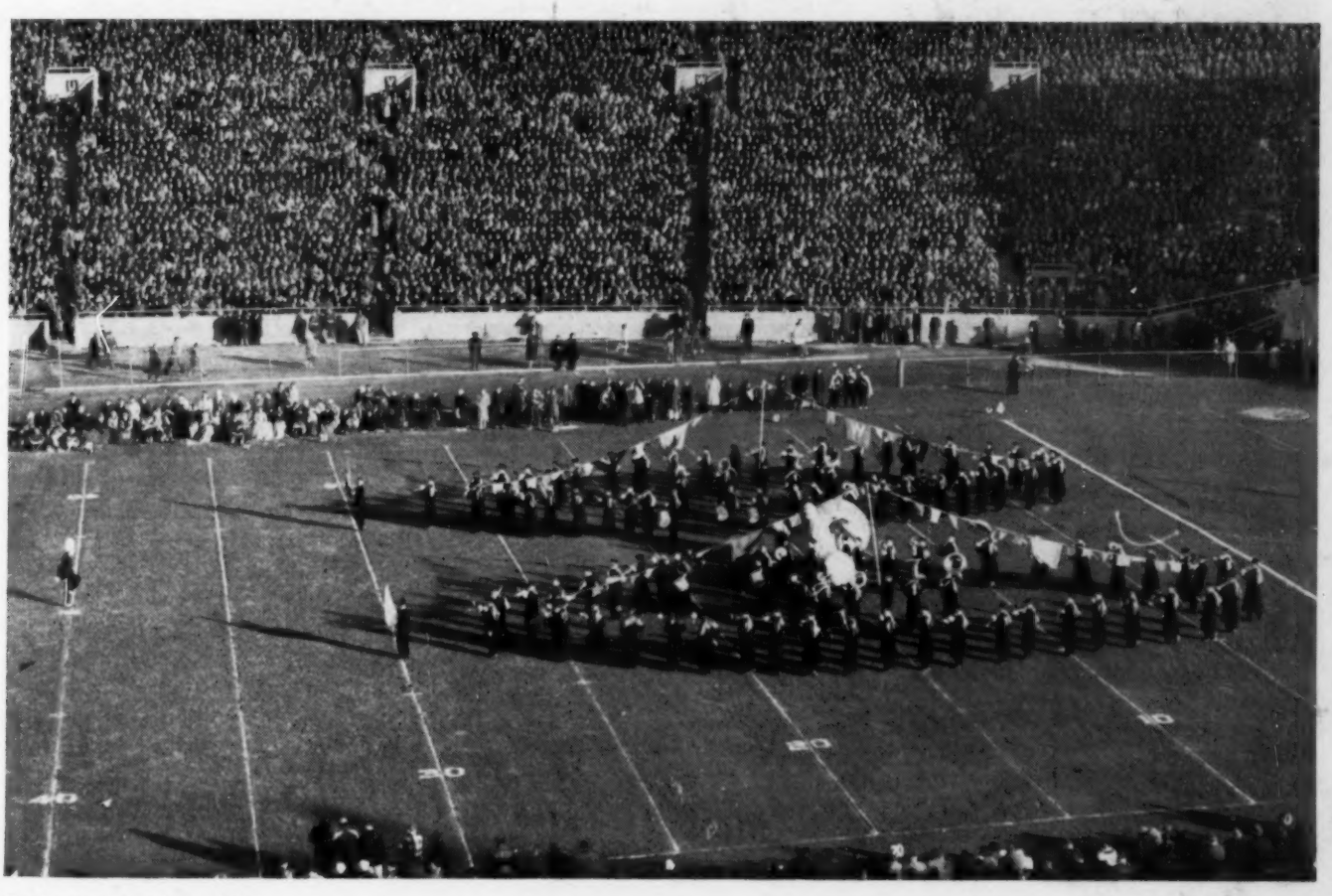
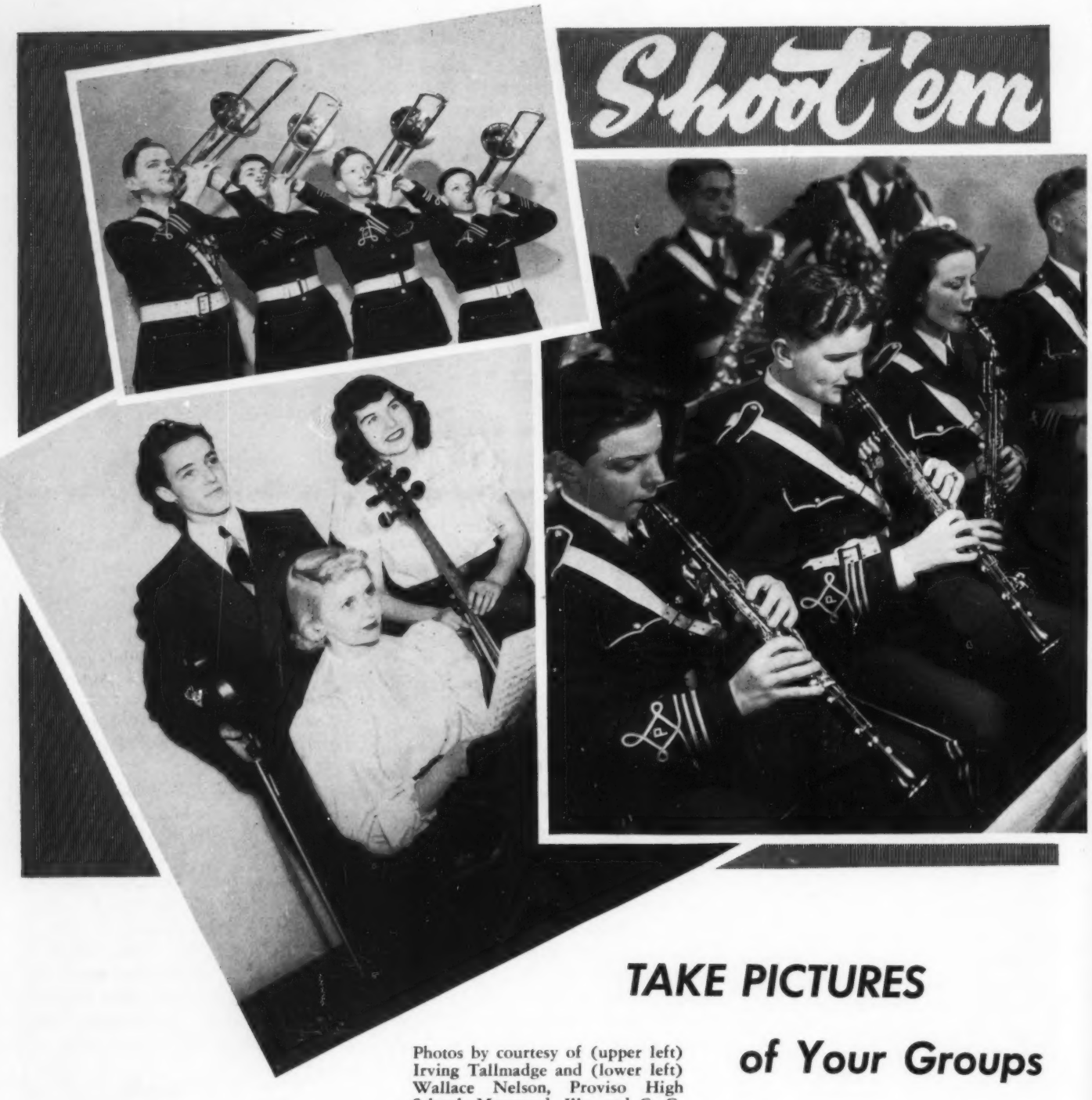


TAKE PICTURES of Your Groups

Photos by courtesy of (upper left) Irving Tallmadge and (lower left) Wallace Nelson, Proviso High School, Maywood, Ill.; and C. G. Conn, Ltd., Elkhart, Ind.

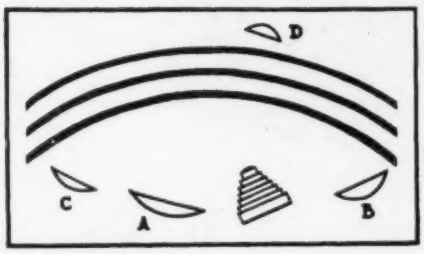
WE ARE living in a pictorial age. From news to popular magazines, from the learning process to an advertising campaign, the modern procedure is to "say it with pictures." They are great morale builders. The "lift" which your pupils get from seeing their likenesses in a national magazine or home town paper is not to be taken lightly. When it comes to getting a crowd out to a concert, pictures on posters or advance programs are more effective than words.

You will do well to make a practice of taking pictures of your small ensembles or of sections of your large groups. Full bands and orchestras are not particularly pictorial, and they are difficult to reproduce effectively in printers ink. When it becomes necessary to photograph a large group, do not pose them in playing position. Arrange them in wide, curving rows, as close together as possible. Remove racks and music. The players should sit as close as possible to those in front of them and to those on their right and left. The outer lines of the finished picture should reveal an overall design or pattern, not just an aggregation of people with instruments. Avoid straight lines and angles.

Camera and Lights

Let each row sit on a level at least nine inches higher than the row in front. The camera should be placed higher than the faces—the higher the better, if a "drop front" camera is available. If photoflood lighting is used, the arrangement shown in the accompanying design will give best

results. If flashbulbs are used, the light should be several feet to one side of the camera. A light close to the camera will cause the picture to appear "flat." Even if flashbulbs are used, some supplemental lighting as shown will add depth and high lights.



A—Main source of light
B—Small light
C—Smaller light
D—Small overhead light, at rear

The best pictures are probably made with the use of three or four clusters of photoflood bulbs of varying degrees of brightness. If the camera is a little to the right of center, the strongest source of light should be a little to the left of center. To the right of the camera is a weaker light. At the extreme left is a still smaller light. At the back of the group and high out of camera range may be placed a single bulb. Let the group hold a chord "diminuendo" while the picture is being exposed.

Small Groups

Ensembles should never be photographed in a straight line facing the camera. Groups of three, four or five should be placed in two rows or at an angle, while six, seven or eight may be placed in "clusters" or in three rows. The rows, however, should not be too regular and well defined, as though the photographer had drawn a line and said "Stand here." Do not take "full length" pictures of ensembles. Legs and feet merely waste space in the picture. The camera should always be placed at a slight angle, and never "head on." Groups should be uniformed or nicely dressed. Do not pose in sweaters, "sloppy Joes," or other "school" clothes. It is sometimes effective to train a small spotlight on each face, or on each instrument and face, leaving the rest of the picture in a slightly lower tone.

Backgrounds

A distracting background may ruin an otherwise very fine picture. The writer has observed pictures with conglomerations of windows, bulletin boards, instrument cases, goal posts or ash cans cluttering up the four corners of the print. In one case a telephone pole seemed to be growing out of a tuba, and in another a chalk rail directly back of a flute seemed to impart grotesque length to the instrument.

The best background is a medium gray curtain or flat surface. Other possibilties are arched doorways, cathedral windows, or beautiful stairways. If groups must be photographed amid unsuitable surroundings, then the background may be either cut out and the balance of the print placed over a neutral tinted mat (I am referring to pictures which are to be reproduced in magazines or on posters), or the background may be painted out with an air brush.

A very fine system involves the use of a large transparent screen as a background. Back of this screen may be placed a projector with a strong light. Pose your picture in front of the screen, and place a slide in the projector showing a lake, sky, or any suitable effect. Take the picture with a light that will not dim the image on the screen.

Take Pictures Inside

The poorest place to take a picture is out in the sun. It causes squinting, distortion of features and deep shadows, and the backgrounds are never right. If a picture must be taken outdoors, it should be in the shade, and, for best results, will require the use of time exposure, flashlight, or powerful reflectors. It is true that pictures of marching bands must sometimes be taken in bright sunlight; but it is better, if possible, to choose a day when thin clouds diffuse the sunlight enough to produce only faint shadows.

Do not line your groups up against a plain brick wall. If, however, you can find an angle where the wall is broken by architectural ornament and covered with ivy, you have a good background.

Submitting Photographs

Pictures which are to be submitted to magazines or other publications should be the standard 8x10 inch size, gloss finish, and unmounted. They should be packed between two pieces of corrugated (not plain) paper board, and inclosed in a tight fitting envelope. Return postage and a self addressed gummed label must be inclosed if you wish the pictures returned. All information should be typed on a piece of paper (do not write on the back of the photo), one edge of which should be pasted to the edge of the back of the photo. The information should give the name and address of the director, name and location of school, the names of the players (if a small ensemble), what the group did or expects to do, and the date. The return address should be duplicated in full on this information sheet.

There are three types of music pictures: (1) those of interest only to the pupils themselves and their close friends, (2) those of interest to other music directors, in that they convey ideas which may be put into practice, and (3) those which appeal to the general public. In any case, it is well to use originality in planning photographs. Do not hesitate to use unusual angles, even "trick" shots.

Study Photography

The music educator will do well to read up on photography. The Eastman Kodak Company (Rochester, New York), or any large manufacturer of photographic materials, or your local camera store will be glad to recommend books which "he who runs may read." Your local or school library may help you.

Photography as a hobby, in fact, is recommended for the music educator, provided he is willing to set up his own darkroom and acquire and operate an enlarger. Expensive material is not essential. Home-made equipment and kitchen utensils are used by thousands of enthusiastic amateurs. The work is absorbing, and every music director needs just such a hobby. Music directors, furthermore, find photography a very *useful* hobby.

The INSTRUMENTALIST *invites its readers to submit photographs of music groups for publication and for distribution to popular national magazines.*

The INSTRUMENTALIST

This magazine is made possible by the support of our advertisers. Please mention the INSTRUMENTALIST when writing.

Change of Address

Be sure to notify us in case of change of address, as copies cannot be forwarded. Both old and new addresses should be given. Allow three weeks time. The next issue will be mailed about November 1.

Summer Music Camps

THE EDITOR of the INSTRUMENTALIST spent a portion of the summer visiting national and regional music camps for school students and teachers. We hope to continue the tour next summer. Centers visited were the Egyptian Music Camp, Du Quoin, Illinois; the Stephen Collins Foster Camp, Richmond, Kentucky; the Transylvania Camp, Brevard, North Carolina, in the foothills of the Great Smokies; the old Wainright Limberlost Camp near the Jean Stratton Porter home in northern Indiana; and the National Music Camp, Interlochen, Michigan.

A tentative survey of many other camps was made by remote control. Questionnaires and requests for pictorial and other data were sent to the New England Music Camp, Oakland, Maine; the Deerwood-Adirondack Music Center, Saranac Inn, New York; the Ernest Williams Music Camp, Saugerties, New York; the Mid-Western Music Camp, University of Kansas, Lawrence; the Pacific Music Camp, Stockton, California; the Arrowbear Music Camp, Arrowbear, California; and the Brookhaven Band Camp, Brookhaven, Mississippi.

Information was sought also concerning camps or clinics open to high and elementary music students for a period of one to three weeks conducted at the University of Wisconsin, Madison; the University of Minnesota, Minneapolis; the University of Nebraska, Lincoln; Kansas State Teachers College, Emporia; Western State College, Gunnison, Colorado; the University of Wyoming, Laramie; the University of Alabama, University; and the Chadron National Band Camp, Chadron, Nebraska. A new camp is reported under construction in Ontario, Canada, and a tentative program late in the summer has been planned.

Peak Enthusiasm

IN NEARLY every camp, from two or three hundred to a thousand school music students will be found spending from three to eight weeks of their summer vacations participating in bands, orchestras, choruses, ensembles and opera groups. Some of the youngsters take harmony, theory, history and appreciation, composition and orchestration, and private lessons. A few of the camps offer courses in art, drama, radio and ballet.

Uninhibited by other responsibilities, the students give their entire time to their work, and strangely enough, find very little time for sports, even though ideal resort conditions prevail at most of the camps. For the good of the students, however, outdoor recreation is *required* at some of the camps; and at Interlochen the youngsters, according to regulations, spend Monday afternoons, following a strenuous week-end of public programs and broadcasts, participating in escorted tours or other diversion outside of the camp grounds.

While a few of the camps are local or semi-local in character, most of them draw from several states and may be called regional. Interlochen has enrollees from nearly every state in the Union, and from several foreign countries. One girl from South America could hardly speak English. College students attend the Michigan institution also in large numbers, are taught by college faculty members, and receive credit toward the bachelor or the master degree.

Under the ideal conditions prevailing at most music camps, the average high school or junior high school student may gain as much in a few weeks as he would in a year or more under typical school conditions in musical understanding, appreciation and proficiency. Several programs a week and frequent broadcasts keep him on his toes. He mingles with the cream of the musical student body of the country.

THE PICTURES

Top—Landscaping, Egyptian Camp. Center—The End of the Trail, Interlochen. Bottom—Future Conductors, New England Camp. Inset—"The First Chair," Arrowbear. Below—A. T. Atwood.

Egyptian Music Camp

THE EGYPTIAN Music Camp has been in operation five years. Located near Du Quoin, Illinois, it is under the direction of A. T. Atwood of the Du Quoin public schools. The faculty includes Theodore Paschedag, Chalon B. Nesler, Robert A. Davis, W. H. Beckmeyer and others from southern Illinois, and nationally known guest instructors. Courses are given in band, orchestra, chorus, operetta, ensemble, radio, theory, appreciation, public speaking, dancing, and private lessons. Enrollment was limited to 225 high school students and 75 junior high school pupils, and was filled to capacity. The camp is peculiarly fortunate in two respects: it has the free use of a large tract of land containing five lakes and magnificent buildings (which will have air-conditioned rehearsal rooms by next summer) through the generosity of a local millionaire; and a large majority of the students are aided by scholarships given by the various divisions of the Illinois Federation of Womens Clubs, who are whole-heartedly back of the camp idea. The projected program for 1947 involves considerable expansion of faculty, student body and camp facilities.

Alfred T. Atwood, director of instrumental music in the schools of Du Quoin, Illinois, is the founder and director of the Egyptian Music Camp. He is by nature an organizer and promoter. During the past twelve years he has organized twelve bands in southern Illinois towns. He has become interested also in church music as a hobby, and stimulates interest by combining junior, youth and adult choirs (combined membership 150) for broadcasts and trips.

Pictures and interesting stories of other camps will appear in our next and succeeding issues.

TO BOWL
WELCOME
TO
NATIONAL
MUSIC CAMP

The Instrumental Class Makes Sense!

James L. Mursell

Chairman, Music Department, Teachers College
Columbia University, New York City

CLASS instruction in instrumental music makes excellent sense. Many people think of it as an inferior substitute for individual instruction, defensible only because it is cheaper. In this they are very much mistaken. Only those who have never seen class instruction properly handled—and it very often is badly handled—can believe any such thing. On the basis of considerable experience and observation I am prepared to make the following three statements. First, good class instruction can get results and achieve standards comparable to the very best individual instruction. Second, it is highly beneficial not only for beginners but also for advanced students. Third, even the artist student, working individually with a first-rate teacher, can get a great deal out of the right kind of instrumental class.

The main point to remember is that when one is dealing with a *group* of learners, one can do certain things which are difficult and even impossible when one takes them individually. The mere presence of a group opens up various possibilities which are very advantageous if the teacher knows how to utilize them. A well-conducted instrumental class should never degenerate into a series of short individual lessons, given while the rest of the pupils are waiting their turn. To be sure, this very thing often happens, but it amounts to throwing away valuable opportunities, and no doubt it is one reason why so many teachers tend to disparage the class idea.

What Price Privacy?

There are two good commonsense reasons why the instrumental class makes sense. First, it accustoms the pupil to making music in the presence of others, with others, and for others, as an ordinary every-day experience. A great deal of the nervousness which afflicts so many musicians, and reduces their efficiency by as much as fifty percent, is due to lack of just such experience. They practice in private. They are taught in private. Any kind of performance in the presence of others is a strange and terrifying event, instead of a perfectly natural and normal one. No wonder, then, that an audience, even though small and sympathetic, often has such a paralyzing effect.

Then secondly, in a properly conducted class, all the learners learn from one another as well as from the teacher. The teacher, of course, is always the leader and organizer. But he organizes *group* learning, which is learning of a very fruitful and repaying kind. It is a common experience of teachers in all fields that things will come up, problems will be revealed, solutions offered, and difficulties solved in group study and discussion which will never come up even in the best kind of individual coaching. This most certainly can happen in the class teaching of instrumental music.

But if these benefits are to be gained, it is the job of the teacher to secure them, for they will not happen by chance. Here are a few suggestions as to what he may do about it.

Group Superiority

1. Use the class to develop musicianship. To do this you need not take time out to give some standard lessons in elementary theory. I have seen this done, but I doubt if it is the best plan. Suppose that your pupils are not all studying the same material at the same time—and it is by no means necessary that they should. They are not all learning to play the same material, but they can all learn to see how the music one pupil is tackling is put together, what makes it sound, and what this individual should do with it in his performance. All of them will benefit greatly by such an opportunity, including the one who is actually playing the material. Lack of practical musicianship—and I emphasize the word practical—is a real handicap to a performer's progress. If he understands what he ought to try to do with his material, he is on the way towards learning how to do it in the most effective way. The class offers real opportunities for developing this very important understanding.

2. Use the class for the group study of technical problems. Sometimes you will know beforehand that such and such a problem is coming up, because it is in the assigned work. Even so you need not introduce it just by telling the pupils how to deal with it. It is definitely better to set the work up so that they figure it out for themselves, always of course under your guidance. This may seem to take a bit longer, but the time will not be wasted, because they will learn more and learn better. For you must always remember that the way to develop a technique best is through a reasoned and intelligent attack.

Sometimes, again, a technical problem will arise unforeseen, as a difficulty somebody encounters. This is a real opportunity for a resourceful teacher—an opportunity to stimulate group thinking. Get everyone interested. Get everyone trying to analyze the difficulty and to see how to meet it. Then everyone will learn, including the one who has the difficulty.

3. Class work offers splendid opportunities for developing a grasp of rhythm. Let the class count out, or

beat out, or even act out the rhythm of a passage that is being played by one of them, or by the teacher. It is amazing how such emphasis upon rhythmic structure can pull together a flabby performance, and iron out what look like purely technical difficulties.

4. Use the class for the group study of problems of expression and interpretation, having to do with tempo, tempo rubato, phrasing, dynamics, and tone quality. Encourage them to think about, study, and analyze such problems as they occur in the work of this or that individual. Do not just give them the answers yourself. Help them to be critical of their own work and of that of their classmates. This is one of the best of all ways of learning expressive control, discrimination, and resourcefulness, and of achieving fine standards.

5. Use the class to open up for the learners the literature of the instrument. Do this through the performance of its own individual members, by your own occasional performance, by bringing in guest performers once in a while, and by means of recordings. Do not be scared off by thinking of this as "appreciation", and so as something separate from performance. The practical truth of the matter is that lots of young learners study music in a half-hearted fashion because they have no idea of its possibilities. I know beyond the least doubt that intense interest can be kindled by the sort of procedures I have just suggested. And such interest registers in quick and satisfactory progress.

6. Use the class as a means of improving methods of practicing. Always remember that many, perhaps most, of your pupils have very little notion about how to practice, and that this is one reason why they practice badly and reluctantly. You won't be able to improve their methods a great deal simply by telling them how to do better. Experience bears out this point, and there is good reason for it, because a method of work is a very individual affair, which each person has to learn for himself. But although you can't tell a learner how to practice well and hope to influence him much, you can help him to learn how. The answer is group discussion, group demonstration, group thinking, group analysis. Each pupil must learn how to manage his own practicing, his own learning. But you can bring the question up, and keep it up, and when he finds others thinking about it, he is strongly influenced to think about it too.

The points I have made are far from exhaustive. They do not begin to cover all the possibilities. They are, indeed, intended only to stimulate the thinking and imagination of teachers who are handling or expect to handle class situations in instrumental music. Work of this kind offers innumerable opportunities for developing learners into self-controlled, self-critical, intelligent, confident performers, and many of these opportunities are not available in individual instruction. To sum it all up, group instruction should always be thought of as the promotion of intelligence and thoughtfulness in dealing with and solving the problems of musical performance. And in music as everywhere else, the best and most effective learning depends on intelligence and thoughtfulness. That is why the instrumental class makes sense.

Scrambled Appogiaturas

By G. P. Tacet

IN NOMINE PATRI

Johann Sebastian Bach
Wrote music that wears like a rock,
A man of high morals
He produced many chorals
And some twenty kids—quite a flock.

VOX POPS

Audiences seldom holler
For the works of Gustav Mahler,
If you want to pack the house
Play a waltz by Johann Strauss.

HABANERA

I think that there is much to say
For gentle, modest, Georges Bizet.
You know he wrote the opera Carmen,
Music that is simply charmin'.

SHOSTOKOVITCH

Angry chords of large dimensions,
Many unresolved suspensions,
The strings are sweet for just a spell
And then the cymbals bang like hell.
The flutes intone a quaint fugato
Then drop it like a hot potato,
The horns begin to snarl and growl,
The winds set up an awful howl.
The tympani join in the race
And lift the roof right off the place.
Music wild and mad and Russian,
Unashamed, and quite unblushin',
This man Shostokovitch writes
Much like the Red Army fights.

Carl Mader Wins Prize

Carl Mader of Forest Park, Illinois was the recipient of the $100.00 prize offered for the best march submitted as a "Salute to the Twin Cities." A large number of manuscripts were submitted. The winning composition was played at the summer festival, which was designated as one of the preliminaries to the Chicagoland festival. Elmer Ziegler, conductor of the event in Sterling and Rock Falls, Ill., is publishing the march.

The "Jugatron"

The "Jugatron" is our name for an "instrument" developed as a novelty by Adam Lesinsky of Whiting, Indiana. The chief parts of the instrument or "band" are bottles containing water. This, of course, is not new. But Adam goes on from there. The great intonation headache is eliminated by regulating the water line with the aid of the stroboscope (Stroboconn). Gallon jugs are used for the bass notes, syrup bottles for the middle register, and tiny medicine bottles for the treble. The containers are suspended by the neck in frames, and are not struck, but blown. Specially arranged music was played by the "band" at service men's centers and other public functions. Dizziness on the part of the bass "blower," and a water soaked shirt front are technicalities that have not been ironed out. A book of 22 jug numbers, with instructions for organizing and tuning a jug band, is in process of publication.

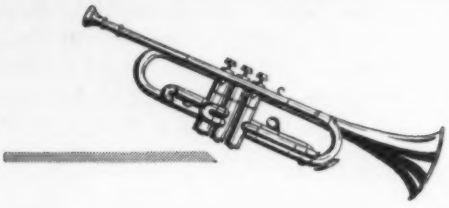
Bright Violins

Gaily colored violins which appeal to young children have been produced by the Fred Gretsch Manufacturing Company of New York and Chicago, in collaboration with Adam P. Lesinsky of Whiting, Indiana. In the same category are half size violins, three-quarter violas, a miniature cellette, and a small bassette.

COMPARISONS ARE INEVITABLE

The music of Maurice Ravel
Invokes a strange and haunting spell
Provided that you are not fussy
And find him too much like Debussey.
Debussey, on the other hand,
Was never one to care
For getting off the good dry land,
But still he wrote La Mer.

BRASS clinic



Bernard Fitzgerald

UNIVERSITY OF TEXAS, AUSTIN

The beginning of another school year will again call the attention of the Instrumental Director to the varied problems encountered in the teaching and playing of the various brass instruments. Questions regarding tone quality, intonation, endurance, high tones, articulation and coordination are once again daily problems which must be analyzed and solved both individually and collectively for the beginner and advanced student. The author hopes that readers of this column will find constructive suggestions and information concerning the teaching techniques and procedures pertaining to the brass instruments.

SINCE many players may have discontinued their practice during the summer months, a thorough check up on *fundamentals* is recommended. Although the problems of each player must be considered individually, the basic problems are those involved in the *development* and *coordinated control* of BREATHING, EMBOUCHURE, and ARTICULATION. In the experience of the author, the most common faults among brass players are those concerning *tone control* and *articulation*.

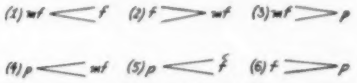
Practice on sustained tones is probably the best method of developing tone control through the coordination and development of both embouchure and breath control. This type of practice should, however, be used only for short practice periods since excessive practice of this type is likely to weaken rather than strengthen the lip muscles. Frequent short rest periods are recommended as an aid in keeping the lip muscles flexible and in guarding against strain and overtiring. It is recommended that the first part of each day's practice be on sustained tones in the middle register and not played louder than mezzo forte.

The first step in the development of tone control should emphasize the ability to sustain tones evenly and steadily with a clear quality and without change in pitch or dynamic level. One of the advantages of this type of practice is that the player has more opportunity to listen to his tone quality and pitch than would be possible in the playing of more rapid passages. A steady flow of breath and firmly controlled lip tension are essential to tone control. The commonly observed difficulties are: air escaping at the corners of the mouth, breathiness of tone quality due to lack of lip tension, pinched tone quality because of excessive mouthpiece pressure or too much lip tension, explosive attack resulting from striking too hard with the tongue and not supporting the tone with the breath, and poor release due to stopping the breath by means of the tongue or throat.

Dynamic Range

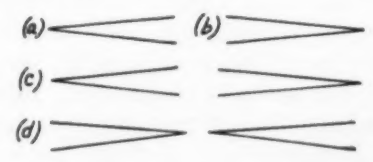
The beginner should develop control of tones in the middle register for a period of four to eight slow counts, while the more advanced student should be able to sustain tones for a period of twenty to thirty seconds if played mezzo forte or piano. The baritone, trombone and tuba naturally require a greater amount of breath than the trumpet or French horn, and much greater control is necessary to sustain tones for a long period of time.

It is necessary for players to do more than develop steady control of the tone in this manner and the second step is that of controlling both the crescendo and diminuendo. It is suggested that mezzo-forte be used as the starting point for this development and that the dynamic range be extended gradually until it includes a range from pianissimo to fortissimo. The following steps are suggested allowing from four to eight slow counts for each tone:



The usual difficulties in controlling the crescendo and diminuendo are uneven dynamic gradations and changes in pitch. Examples 1, 4, and 5 are frequently played using a sudden push of the breath and an abrupt stopping of the tone with the tongue or closing the throat. Continued emphasis should be placed upon the fact that the dynamic changes are to be controlled entirely by the breath by means of the diaphragm. As the player attains control of the middle and low registers in this manner, this type of practice should be gradually extended to the upper register, avoiding straining or forcing at all times.

Eventually, the experienced player should be able to control both the pitch and quality of every tone in each of the following ways:



A considerable period of time will be required to acquire this control through the dynamic range from *pp* to *ff* and this development should proceed gradually with continued emphasis upon maintaining a steady pitch at all dynamic levels. All dynamic gradations should be made evenly and steadily while the tone should be resonant. The study of solos, songs, and etudes in *sostenuto* style will prove to be very valuable in the development of tonal beauty and control. The "Ave Maria" by Bach-Gounod and "Largo" by Handel are representative solos in this style.

Beauty of Tone

THE FIRST REQUIREMENT of any musical performance is beauty of tone. The great majority of brass players place much more emphasis upon technical facility than upon tone quality, and the resulting performances are frequently little more than speed demonstrations. The most common deficiencies regarding tone quality are playing too loudly, tonal distortion because of tonguing too hard, and tone quality which is not characteristic of the instrument. Undoubtedly the tone quality of young players has been influenced to a great extent by the tone quality in the field of popular music, and unfortunately this conception of tone is in many instances extremely shrill and harsh rather than the rich resonant sound which is characteristic of the brass instruments.

The increasing tendency toward shallow, small bore mouthpieces has contributed toward this idea of tone quality. These small mouthpieces were designed to aid in the playing of the high register and meet the demands of increased range and endurance required of the dance orchestra musician. The added ease of playing in the high register with this type of mouthpiece is frequently accompanied by a corresponding loss of control and quality of tone in the medium and low register.

Questions regarding the problems of playing brass instruments and suggestions for future topics for discussion in this column are invited.

Bibliography of Marching Band, Baton Twirling, Flag Swinging, Gun Spinning, Drum and Bugle Corps

Compiled by
J. R. GASSER AND B. G. FRED

It will be the policy of the* Instrumentalist *to publish material that will serve the profession. Though a great deal of research goes into the compilation of lists such as this one, we believe that they are extremely functional. We are grateful to Messrs. Gasser and Fred for a big undertaking well done.

We will appreciate your calling our attention to any errors or omissions.
—The Editors.

A. Marching Band Books.

1. Band Attention—Hindsley (GHM).*
2. Band on Parade—Dvorak (CF).†
3. Field Tactics for Military Band—Fielder (CF). Pertains chiefly to armed service units, but some of the principles can be applied to school bands.
4. Football Band Show Chart Form—Bird (House of Kennedy—Cleveland). Large graph charts for suggested formations to be fully developed by the director to fit his own needs.
5. Fundamentals of Drill for Marching Bands, Drum-Corps and Pep Squads—Dale (GHM).
6. Fundamentals of Training a Good Marching Band—Elkhart Band Instr. Co.
7. Gridiron Pageantry—Righter (CF).
8. Marching Maneuver Series—(GHM).
   - Vol. 1—24 Formations, Designs and Entrances—Hindsley.
   - Vol. 2—Practical Stunts and Evolutions—Smith and Capel.
   - Vol. 3—Grooming the Marching Band for H. S. Contests—Bennett.
   - Vol. 4—Required Movements and Special Maneuvers for H. S. Contests—Bennett.
   - Vol. 5—Street Routines for Contests and Exhibitions—Bennett.
   - Vol. 6—Field Routines for Contests and Exhibitions—Bennett.
   - Vol. 7—New and Novel Formations for Marching Bands—Whitfield & Bennett.
   - Vol. 8—Novel Drills and Formations for Basketball Games—Hackney & McCord.
   - Vol. 9—The "In and Out" of 26 Letter Formations—Bennett.
   - Vol. 10—Parade Stunts—Hackney & Emerson.
9. Parade Technique—Johnson (Belwin). In four sections: marching, twirling, color guard and band courtesy, and instrumentation.
10. Percussion Technique—Rowland (Gretsch) Book 3—Procedure for Color Guard. Book 4—Band and Drum Corps Street Beats, Roll-offs, Drum Major's Signals, Flag Swinging Routine.
11. Twenty and Seven Drill Band Maneuvers—Oldfield (Mills). Illustrated for 32 piece band but applicable to larger one, including teacher's manual and student guide.
12. Band and Parades—(CF).

B. Marching Band Maneuvers and Shows With Music.

1. Band Shows—Yoder (Kjos). Three books complete with music for football, basketball and stage use.
2. Football Revue—Yoder (Kjos). Eight complete shows with music.
3. Marching Maneuvers—Griffen (Jenkins). Fifteen maneuvers with music.
4. Schmitt Pageants—(Schmitt). Four programs in four books with music.
5. Six Football Programs—Savage & Painter (GHM). Formal openings and fanfares suitable for all occasions.

C. Baton Twirling.

1. Art of Baton Spinning—Benner & Painter (GHM). Vol. 1—Elementary, Vol. 2—Intermediate.
2. Baton Twirling—Boothe, Gaedke & Miller (W. F. Ludwig).
3. Baton Twirling Series (GHM).

(Continued on next page)

Vol. 1—An Interpretation of National High School Competition Requirements—McAllister & Bennett.
Vol. 2—The Underhand Technique in Baton Twirling—Painter & Bennett.
Vol. 3—Beginner's Baton Book—Duncan. Parts 1 and 2.
Vol. 4—Fourteen Characteristic Tricks for the Baton—Black, Benner & Painter.

4. How To Twirl a Baton—Lee (School Musician).
5. How To Twirl a Baton—Corley & Erickson (Ludwig & Ludwig).

D. Flag Swinging.

1. Art of Flag Swinging—Hug & Dvorak (Published by the authors).
2. Flag Swinging Routine — Rowland (Gretsch) Bk. 4 — Percussion Technique.
3. Selmer Twirl-A-Flag Manual—Clark (Selmer).

E. Gun Spinning.

1. Art of Gun Spinning—Benner & Painter (GHM). Bk 1—Standard Manual of Arms, Introduction to Gun Spinning. Bk. 2—Routine Trick and Turn Spinning.

F. Manuals for Bugle, Drum and Fife Corps.

(Some of the above, particularly those under "A," have pertinent material related to this section.)

1. Bugle Band Manuals—Scott (Rubank).
2. Complete Scale Chart for All Bugles—Gault (Dixie Music).
3. Contest Judges' Standard Practice Instruction for Drum and Bugle Corps and Band (GHM).
4. Drum Corps Handbook (Slingerland). Contains sections on baton twirling, drum major's signals, flash stick figurations, drum section stick positions, bugle and drum corps music, tenor and Scotch drums.
5. Drum, Fife and Bugle Corps—Maynard (CF).
6. Drum Corps with Bugle—Thomas (Handy Bros.).
7. Drum Major's Manual—Mallstrom (Ludwig).
8. Eclipse Instructor for Fife—(CF).
9. Fife and Drum Vade Mecum—Findlay.
10. Jenkins Drum and Bugle Folio—Eisenberg (Jenkins).
11. Leedy Roll-Off No. 5 (Leedy) Free.
12. Ludwig Drum and Bugle Manual—(Ludwig).
13. Modern Bugle and Drum Corps—Rowland (Pagani).
14. Preparatory Parade Instructor—Kraft & Moore.
15. Rudimentary Method for Drum and Bugle Corps—Weber (White-Smith).
16. Trumpet and Drum Manual—Safranek (CF).

G. Methods for Drums, Bugles and Fifes.

1. Army and Navy Bugle Calls—Southwell (Southwell).
2. Bugle Calls of the U. S. Army (G. Schirmer).
3. Bugles and Drums—Lockhart (Witmark).
4. Drum and Bugle—Cross & Skornicka (Belwin).
5. Exercises for Field Bugle—Findlay (Ditson).
6. E. Z. Method for Bugle (W. J. Smith).
7. Five Minute Bugle Course (Cole).
8. Instruction for Trumpet and Drums—Greisinger & Smith (CF).
9. Ludwig Drum Corps Guide (Ludwig).
10. Master Instructor for Fife—Maurice (White-Smith).
11. Military Drum Beats for the Drum Corps—Stone.
12. Modern Bugle Method—Lathem.
13. National Self Teacher for Bugle—McCash (Chart).
14. New Standard Fife or Flageolet Course—Synnberg.
15. Tutor for the Fife or Flute—Winton.
16. Thirty Favorite Bugle Calls—Buchtel (Tonette).
17. 67 Bugle Calls as in Army and Navy (Fillmore).
18. 210 Signal Calls and Marches for Bugle—Canty (Ditson).

H. Albums for Drums, Bugles and Fifes.

1. Blue and Gold Folio—(Ludwig and Ludwig). For G, and G-D bugles.
2. Bugle Band Ensemble—(GHM).
3. Bugle Band Ensemble—Powell (De Haven).
4. Champion Bugle and Drum Folio—Chenette (Rubank).

(Continued on next page)

YOUR CALENDAR

The 1947 Division Meetings of the Music Educators National Conference, their places of meeting, and their executive officers have been announced as follows:

Eastern, (to be announced) April 24-27; Helen M. Hosmer, State Teachers College, Potsdam, New York.

North Central, Indianapolis, Indiana, April 9-12, Marguerite V. Hood, School of Music, University of Michigan, Ann Arbor, Michigan.

Northwest, Seattle, Washington, March 24-26, Stanley M. Teel, University of Montana, Missoula, Montana.

California-Western, Salt Lake City, Utah, March 30-April 2, Lorin F. Wheelwright, 466 Twelfth Avenue, Salt Lake City.

Southwestern, Tulsa, Oklahoma, March 12-15, Hugh E. McMillen, 1061 Grant Street, Boulder, Colorado.

Southern, Birmingham, Alabama, April 17-19, Lloyd V. Funchess, State Department of Education, Baton Rouge, Louisiana.

College Band Directors

The convention of University and College Band Conductors is scheduled for December 19-20 at the Congress Hotel in Chicago. Details may be secured from Gerald R. Prescott, Chairman, University of Minnesota, Minneapolis 14, Minnesota; or Gerald H. Doty, Secretary, Indiana University, Bloomington.

NSBOVA

Louis G. Wersen, Philadelphia, is the new executive president of the National Board of Control. (This is the position filled for many years by the late A. R. McAllister of Joliet, Illinois.)

The presidents of the National Band, Orchestra and Vocal Associations are:

NSBA—Carleton L. Stewart, Mason City, Iowa.

NSOA—T. Frank Coulter, Joplin, Missouri.

NSVA—Frederic Fay Swift, Ilion, New York.

NCMEA

The officers of the National Catholic Music Educators Association were re-elected at Cleveland, including Harry W. Seitz, Detroit, Michigan, president, and Sister M. Estelle, O.S.B., Chicago, secretary.

ANSWERS TO THE MUSIC QUIZ

1. O—The clarinet overblows a twelfth.
2. O—The best drumheads are made from the skins of calves.
3. T—A very small electric light bulb is used.
4. T—A number of years ago Dr. Joseph E. Maddy designed an aluminum violin which looks and sounds much like an instrument made out of wood.
5. T—The French horn.
6. O—Actually this distance corresponds to the diameter of the tubing at the blowhole and usually is 17 millimeters.
7. T—Practically all tubas used in schools are in the keys of B♭ and E♭, yet some professionals prefer the C.
8. O—The fluegelhorn is conical in bore like the cornet.
9. T—The full size bass is too difficult to finger by the average size adult hand.
10. T—The vibrato consists of rolling the finger on the string to lengthen and shorten the vibrating length of the string in the general manner described by the original statement.
11. T—The instruments in the saxophone family are typical.
12. T—They look and play like bows made of wood but they do not warp.
13. O—The standard cadence for high school bands is somewhere between 128 and 144. Some bands use even a faster tempo than 144.
14. O—True only with the old rope drums. Weather conditions will require an occasional adjustment before and after the drum is used.
15. O—True for flag swinging and gun spinning.
16. T—The "March King" wrote more than ten.
17. T—An adjuster is used with the aluminum wound steel A string.
18. O—It takes a good clarinetist to play the E♭ soprano well.
19. O—The notes are fingered a half step *down*.
20. T—Those that have taught both confirm this statement.

One of Rossini's pupils had composed a march in memory of Beethoven's funeral. Rossini agreed to listen to the piano score. The pupil nervously played it and timidly awaited the master's verdict. Rossini gravely pronounced judgment: "The composition has merit, but it would have been better if you had died and Beethoven had written the march."

Fall Session

VanderCook School of Music

SEPTEMBER 23—JANUARY 31

Practical Courses leading to B.M. and M.M. Degrees. Attention Veterans: This School is on The Approved List for Study Under the G.I. Bill of Rights. Also, Special Saturday Classes For All Directors Who Would like to earn Advanced Credit on a B.M. or M.M. Degree, beginning Saturday, October 5, 1946. Each Class offers 2 semester hours of credit. 14 different courses will be offered.

1655 Washington Blvd., Chicago 12, Illinois

5. Junior Bugle and Drum Folio—Chenette (Rubank).
6. Leedy Drum and Bugle March Book—(Leedy).
7. Legionnaire Drum and Bugle Folio—Alford (Melrose).
8. March Album—Berger (Zimmerman).
9. Martial Album for Modern Corps (Fischer).
10. Modern Bugle Method.
11. Music of '76—Ostling.
12. Nine Military Fanfares for Trumpets—(Dixie).
13. O.T.C. Corps March Book—(Boosey & Hawkes).
14. Presidential Drum and Two Trumpet Parts—(Southwell).
15. Program Folio for G and D Bugles—Seatl.
16. Royal Dance Album for Three Trumpets and Drums—(Fischer).
17. Swing Melodies—Todd & Gennett (CF).
18. 30 Quicksteps for Trumpet and Drums—(Fischer).
19. Trumpet Triumphs—Treloar (Barnhouse).
20. Universal Album for Trumpet and Drums.
21. With Trumpet and Drum—Dillon (Dillon, St. Paul).

I. Arrangements for Bugles and Drums.

1. Aida—Verdi-Deuatright (Holton).
2. Carry On Legion, Carry On—Hamilton (Brown).
3. Chief Mas-co-tin March—(Leedy).
4. Conventional Strut March—(Leedy).
5. Dizzy Bugler March—(Leedy).
6. Drum Section, The, March—(Leedy).
7. God Bless America—Berlin, Mott & Donnelly (Berlin).
   For locked piston bugle, also for fife, bugle and drum.
8. I Am An American—Abrahamson (Mercer & Morris). For piston bugle.
9. Land We Love—Westphal (Rubank).
10. Our Bugle March—Missud (Broadcast). For band and drum corps.
11. Our Canadian Comrade—(Leedy).
12. Semper Fidelis—Sousa. For band, bugle and drum.
13. U. S. of A. Armed Forces March—Fillmore (Fillmore).

*Gamble Hinged Music Co.
†Carl Fischer, Inc.

Henry Sopkin, formerly of the Wilson City College of Chicago, has accepted full-time leadership of symphonic music in Atlanta, Ga. Using players from his new Atlanta Youth Orchestra as a nucleus, fifteen leading first chair players are being engaged for the coming season to insure professional quality. The movement is an outgrowth of Sopkin's experiments last year with a ninety piece Youth Symphony. He was hailed by the local press as "a genius and a wizard with both orchestra and audience."

Ralph Rush of Cleveland Heights, Ohio, has accepted a position with the University of Southern California, Los Angeles.

Mills Music, Inc., has purchased the catalog of the Nicomede Music Company, Altoona, Pennsylvania, according to an announcement by Jack Mills. Miss Violet Nicomede will join the Mills organization to assist in handling the vast number of copyrights from her late father's catalog.

157 Marching Maneuvers

An out-door laboratory band at the VanderCook School of Music (Chicago) has worked out a large number of designs for marching maneuvers. Good for the average school band, the diagrams with comments are available in mimeographed form for the price of a three-cent stamp sent to the school, 1655 Washington Blvd., Chicago 12, attention Lee W. Petersen.

The school is now back on pre-war schedule with daily sessions and special Saturday classes. Courses for veterans are on the approved list under the G. I. bill of rights.

WOODWIND REPAIRS

Flutes-Clarinets-Oboes-Bassoons

Representative for repairs of all other band instruments

Prompt Service—Modern Methods

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MUSIC Reviewed

George C. Wilson

University of Missouri, Columbia

BAND

Dance Intermezzo—Jean Sibelius, arr. by Franz Henning. Carl Fischer; full, $3.50; symphonic, $6.00.

A fair light piece in content, this work is a worthwhile contribution to available band literature by the Finnish master. Demanding harp in the introduction, these four measures may be omitted in the absence of a harp. The piece has the flavor of other Sibelius works. It is in ¾ meter and moves without pause to a stretto ending. It is of moderate high school difficulty.

Waltzes from **Der Rosenkavalier**—Richard Strauss, arr. for band by Lucien Calliet. Boosey & Hawkes.

These very delightful waltzes make a charming addition to fine concert band literature. Strauss music fits the band tonal structure beautifully. Well arranged and of moderate to difficult high school grade. They are in good band keys.

May Overture—Robert Clerisse, arr. by L. W. Chidester. Carl Fischer; full, $4.00; symphonic, $7.00.

A solid piece of music for young bands. It contains broad flowing passages and two easy allegro sections. The key, rhythm, range, and general technical demands are easy.

TRUMPET and PIANO

Concert Etude, Op. 49, for Trumpet and Piano—Alexander Goedicke. Leeds Music Corp.; $1.00.

A brilliant piece of moderate difficulty. It presents a moving melodic line, is an excellent articulation study, and furnishes good tongueing study material. Not just a study, but a concert piece.

Concerto Etude, Op. 41, for Trumpet and Piano—Alexander Goedicke. Leeds Music Corp.; $1.50.

A fine piece of writing for the trumpet. It demands advanced technic and furnishes a musical challenge to any player. It must be considered as part of the finest literature available for the trumpet. Rhythmically the piece is not too difficult and moves in a straight forward manner. A rapid tongue is necessary and use is made of the entire range of the trumpet.

ORCHESTRA

When Johnny Comes Marching Home—Louis Lambert, arr. by Peter J. Wilhousky. Carl Fischer.

An interesting arrangement of this familiar song, scored to be used as an accompaniment for the mixed choral arrangement to the song as arranged by Peter J. Wilhousky. It is also effective without the voice parts. Moderately difficult for high school players.

Star Dust by Parish and Carmichael. Modern symphonic setting by Morton Gould. Mills Music Co.; set A, $5.00, set B, $6.50, set C, $8.00.

Modern symphonic setting. The score has practically everything to impress the average audiences. Strings divided but not difficult. Large body of strings advisable. The arrangement was evidently made with a well balanced full orchestra in mind.

Yankee Doodle Setting—Morton Gould. Mills Music, Inc.; symphonic, set A, $3.50; set B, $5.00; set C, $6.50.

This modern setting of "Yankee Doodle" is full of lively rhythmic patterns. The arrangement provides plenty of color and sparkle. It is high school material of a difficult grade. There are many key changes throughout. The score is demanding in technical problems for all instruments. It is scored for full orchestra with saxophones, harp, xylophone, vibraphone, and the usual percussion instruments.

STRING ORCHESTRA

Go Down Moses, Negro Spiritual, arr. by Morton Gould. Mills Music, Inc., complete with score, $1.50; score, $.75; parts, $.20.

This number is an excellent addition to lighter string orchestra literature. It is arranged for full string choir, their being three violin parts, two viola parts, two cello parts, and one bass part. Violins go to the seventh position, viola and cello parts are in upper positions in only three measures; otherwise, the piece is of easy grade for high school players. The arrangement is colored with a celeste and harp part, which can be effectively played on the orchestra bells and the piano.

Suite for String Orchestra—Eric DeLamarter. M. Witmark & Sons.

Written in four movements, a Prelude, Reverie, Waltz, and Rondo, this is an attractive piece of writing for string orchestra. All parts contain important thematic material. The music is of considerable interest rhythmically, in easy keys, and of moderate difficulty. It is a fine presentation of the classic style of writing blended with more modern problems such as frequent changes of meter. It can be played in the first position of all instruments. The music is easy to read tonally. A significant piece of writing for young string ensembles.

Interpretations for String Quartette—Jan Savitt. Robbins Music Corp.; complete, $1.00.

This book of arrangements for string quartet contains seven numbers. They are well arranged and make accessible some excellent literature hereto unavailable for the string quartet. The book contains music by Handel, Ravel, Stravinsky, and Moussorgsky. The arrangements are well scored and run from moderate to difficult in range of difficulty. All parts contain interesting melodic material. Use is made of such string effects as harmonics, tremolos, and pizzicatti.

BAND

Samuel A. Mages

New Trier High School, Winnetka

Praise of Tears, Op. 13,—Franz Schubert, transcribed by Eric Leidzen. Mills Music, Inc.; full, $2.50; symphonic, $4.00.

"Praise of Tears" ranks among Schubert's best songs and is very adaptable to the modern band. This number would be appropriate for many occasions. Class C material.

Walkin' the Road—Herbert Haufrecht. Leeds Music Corp.; full, $3.50; symphonic, $5.00.

Approximate playing time is four minutes. This descriptive selection is only moderate in difficulty and would be effective on any program. The opening theme is an ornamental prelude followed by a choral-like melody. Both themes are developed and interwoven in a free and interesting manner. The rhythms used are rather interesting.

Semper Fidelis, Washington Post, and **The Rifle Regiment**—John Philip Sousa, arr. by David Bennett. Bregman, Vocco, and Conn; $1.00.

These famous marches are made more playable in these new arrangements for concert band instrumentation, including regimental drums, trumpets in F, and lyre bells.

Prelude and Fugue in G Minor by J. S. Bach, arr. by Cailliet (Carl Fischer, full $3.00, symphonic $6.00). This is No. 6 of eight short organ preludes and fugues and is excellent music for the modern school band. Directors of Class A, B, and C bands will find this to be good concert material. The arrangement is very full, and complete instrumentation is not absolutely required to make this number effective, although symphonic instrumentation is most ideal.

Lithuanian Rhapsody No. 1 by A. Louis Scarmolin. (Ludwig, full band, $5.00; symphonic, $7.50.) This is an excellent arrangement of Lithuanian tunes scored well for Band. It is of medium difficulty and could easily be played by class B and

(Continued on next page)

C bands. There are several short cadenzas for Clarinet and Alto Sax. There is also a beautiful cantabile solo for Cornet. Careful reading of all tempo and dynamic marks will make this a very effective number.

***March for Americans** by Ferde Grofe. Scored for Band by Eric Leidzen. (Robbins, full band, $5.00; symphonic, $7.50). This is an excellent concert march for Class A or B bands. It is written in the modern idiom and has a very popular appeal to both the players and audience. Playing time is approximately 3 minutes. It is medium-difficult. There are several "tricky" rhythmic patterns and all of the bass clef instruments are given melodic parts in several passages.

***Romantic Waltz** by Domenico Savino. (Robbins, full band, $5.00; symphonic, $7.50.) This is a modern solo for Piano with Band accompaniment. The solo part could be played by the average good high school pianist. The accompaniment is medium difficult and could be played by the average class A and B bands. As the title indicates, this selection is sentimental in character and the accompaniment is scored effectively. However, the conductor should be sure to keep the band from overbalancing the solo piano. This number would add something different and would be effective on any band program.

Brassy Prelude Op. 33, No. 1, by Rudolph Ganz (Mills, complete $2.50, score $1.00, parts $0.20). Scored for 4 horns in F, 3 trumpets, 3 trombones, and tuba. The playing time is approximately 1½ minutes. The first horn and first trumpet parts are difficult while the other parts are only moderate in difficulty for high school players. Played well this number is an effective prelude.

***Played by the reviewer's high school band.**

ORCHESTRA

Paul Rolland

University of Illinois

Third Symphony (Eroica) Op. 55, Beethoven, G. Schirmer. A welcome edition. Original instrumentation untouched, but substitutional parts may solve school emergencies. Smallest ensemble, flute, clar., trumpet, violins, I, II and III and piano, $2.25. Original instrumentation, 2 flutes, 2 oboes, 2 clar., 2 bassoons, 3 horns, 2 trumpets, tympani and string quintette, $6.00. Substitutional parts, B♭ clar., 2 alto sax, E♭ tenor sax, violin III and piano-conductor. Original and substitutional parts complete, $7.50. Separate score, $3.00.

Night Song, from Americana, by Morton Gould. C. Fischer, Set A, $2.50; Set B, $4.00; Set C, $5.00; parts 20c; piano-conductor, 35c. A short piece in broad plaintive mood. Written in the well known style of the composer, it gives a feeling of importance to each section of the strings and to the wind players by distributing the melody among all instruments. Technically not demanding; strings in low position.

Corn Cobb, by Morton Gould. From the same series as the former; publisher and price the same. A vigorous not too fast barn dance. Fairly easy.

THE INTERLOCHEN LIST

of

Recommended Materials for Woodwind, Brass, String, and Mixed Ensembles
Issued August 1, 1946

The Interlochen Instrumental Ensemble List includes many of the finest and most useful numbers available for each of the accepted instrumentations from duets through the larger groups. Numbers range from elementary teaching material through college and conservatory level and are listed approximately in order of difficulty.

The entire ensemble field has been surveyed and from it have been selected works which represent the best writings from the seventeenth century to the immediate present. Also, considerable program music of the encore type has been included, and to help bridge the gap between the student and the contemporary composer, several works in the ultra-modern idiom have been listed. The brass choir, string-wind, and wind-piano groups are new and particularly interesting. Other instrumentations may be added in subsequent supplements. It is planned to add new members each summer.

The numbers on this list have been tried out thoroughly either in the sixty-two high school and college ensembles which function during the eight weeks in camp or have been played by members of the committee during the regular school year. The Committee is made up of the following nineteen teachers of ensembles who come from eleven widely separated States:

Herman C. Berg, DePauw University.....Greencastle, Ind.
Ottokar Cadek, University of Alabama.....Tuscaloosa, Ala.
Eugene Creitz, Austin High School.....Chicago, Ill.
Elizabeth Green, University of Michigan.....Ann Arbor, Mich.
Franklin P. Inglis, DePauw University.....Greencastle, Ind.
George Leedham, State College.....San Francisco, Cal.
Clifford Lillya, John Marshall H. S.....Chicago, Ill.
Willet McCord, William Penn H. S.....Harrisburg, Pa.
Louis A. Potter, University of Illinois.....Urbana, Ill.
E. Rollin Silfies, St. Joseph H. S.....St. Joseph, Mich.
Keith Stein, Michigan State College.....East Lansing, Mich.
Sigurd Swanson, Leyden Community H. S.....Franklin Park, Ill.
Mildred Thomas, Lincoln High School.....Ferndale, Mich.
Bernard Fitzgerald, University of Texas.....Austin, Texas
Frederick Westphal, Texas State College for Women.Denton, Texas
Arthur Williams, Oberlin Conservatory.....Oberlin, Ohio
George C. Wilson, University of Missouri.....Columbia, Missouri
John Woldt, Eastman School of Music.....Rochester, N. Y.
Irving Tallmadge, Chairman, Proviso Township High School
..... Maywood, Ill.

Single printed copies of this list may be secured without charge by writing to the National Music Camp, Interlochen, Michigan (Winter address: Ann Arbor, Michigan). In quantities of ten or more, ten cents per copy.

MUSIC FOR WIND ENSEMBLES

(Scores for All Numbers)

I, II, III, IV, V, VI represent grades of difficulty from the easiest (I) to the most difficult (VI)

Composer	Composition	Publisher	Grade
	Duets		
Tallmadge and Lillya	56 Progressive Duets, (Published for all wind instruments, and playable together)	Bel	II-IV
Amsden	Duets (for cornets or trombones)	Bar	II-V
	Flute Duets		
Bach, W. F.	Canon from the Sonata in F minor	CF	III
Kuhlau	Three Flute Duets, Op. 81 and Op. 102	CB	III-IV
Bach	Fifteen Two-part Inventions	CB	V
Kohler	Six Sonatines	And	V
	Clarinet Duets		
Pleyel	Six Little Duets	CF	II
Wiedeman	Thirty Easy Duets—Book I	CB	II
Wiedeman	Thirty Easy Duets—Book II	CB	II

(Continued on next page)

THE INTERLOCHEN LIST *(from preceding page)*

Mozart-Rosenthal	Duet Arrangements	Wea	II-III
Mazas	Mazas Duets (Manuscript reading studies)	DG	III
Scarlatti-Rosenthal	Clarinet Duet Arrangements	Wea	III
Langenus	Virtuoso Studies and Duos	CF	IV-VI
Kuhlau	Three Duets	CF	IV
Bach	Duo Sonata	EM	V
Lazarus	Three Grand Artistic Duets	CF	V
	Oboe Duets		
Bach	Duo Sonata for Two Oboes	EM	V
Ferling	Three Duos	And	V
	Flute or Oboe and Clarinet		
Andraud, arr.	12 Duets from the Classic Masters	And	III-V
Andraud, arr.	Duos Concertantes, Series 2 & 3	And	IV-VI
	Saxophone Duets		
Gurewich, arr.	Seventeen Classic Duets	CF	V-VI
Luft	Twenty-Four Etudes in Duet Form	CF	VI
	Bassoon Duets		
Mozart	Sonata for Two Bassoons	And	V
	Trumpet Duets		
Shuebruk	Twenty Duets	CF	II
Gatti	Celebrated Duets	CF	III-IV
	Cornet and Baritone (Or trombone)		
Shuebruk	36 Favorite Home Duets	CF	I-II

Woodwind Trios

	Three B-flat Clarinets		
Faber	Six Melodies in Ancient Style	CB	II
Rosenthal, arr.	Clarinet Trios (18th Century)	EHM	II
Busch	Four Miniatures	CF	III
Colby	Three Blind Mice (Scherzo)	GHM	III
Vogt	Adagio Religioso	Ru	III
Bouffil	Grand Trio, Opus 8	CB	IV
Bouffil	Three Trios, Opus 7	CB	IV
Chandler	Eudora	Pro	IV
Purcell	Chaconne	EM	IV
Shanks	Sonata of Moods and Humors	GHM	IV
Kummer	Trio, Op. 24	CB	V
Kummer	Trio, Op. 53	CB	V
Kummer	Trio, Op. 59	CB	V
Tschaikowsky	Danse des Mirlitons	Ru	V
Tuthill	Scherzo	CF	V
Waterson	1st Grand Trio	BH	V
	Three Flutes		
Haydn	Rondo Scherzando	BH	II
Keith	Scherzet and Continuo	GHM	II
Liadow	Mosquito Dance	Con	II
Mozart	March from Titus	Mil	II
Bach	Fughetta	Mil	III
Colby	Three Blind Mice (Scherzo)	GHM	III
Painter	Alla Camera	GHM	III
Haubiel	In the Dorian Mode	CP	III
Haubiel	In the Phrygian Mode	CP	III
Haydn	Allegro Giocoso	Mil	III
Hook	Sonata G Major, Opus 83, No. 4	BH	III
Mercadante	Three Serenades	Bel	III
Kummer	Trios, Op. 24, 23, 59	CB	III-V
Beethoven	Trio, Op. 87	And	IV
Tschaikowsky	Danse des Mirlitons (with piano)	CF	V
Albisi	Trio (from 2nd Miniature Suite)	CB	VI
Barrere	Two Short Pieces	CF	VI
	Flute, Oboe, Clarinet		
Uggen	Playwell Trios (Collection)	PAS	I-II
Andraud	Eighteen Trios from the Classic Masters	And	III-V
Painter	Semplicia	GHM	IV
Tustin	Tarantella	Bar	V
Olivadoti	Trio	GHM	IV
Tustin	Scherzo	Bar	IV
Beethoven-Langenus	Trio, Op. 87	CF	V
Wailley, de	Aubade	Ru	VI
	Flute, Clarinet, Bassoon		
Gluck	Gavotte	K and K	II
Handel	Minuet	CF	II

Paradisi	Sonata		
Bach	Three Piec		
Flegier	Concert Tri		
Kotschau	Divertimen	Op.	
Kummer	Trio in F,		
Mozart	Allegretto		
Piston	Three Piec		
	Oboe, Ba		
Bach	Prelude an		
Bach	Trio and P		
Walthew	Triolet in		
Maganini	La Rubia		
Bach	Gavotte an		
Bach	Prelude an		
Bach	Three Piec		
Flegier	Concert Su		
Migot	Trio		
Villa-Lobos	Trio		
	Flute, Oboe		
Bach	Sinfonia in		
	Two Bb Cl		
Beethoven	Minuet in		
Scarmolin	Barcarolle		
Bach	Three Fug		
Frangkiser	Les Lavale		
Mozart	Divertimen		
Mozart	Divertimen		
Mozart	Divertimen		
Mozart	Divertimen		
Mozart	Divertimen		
Mozart	Divertimen		
	Flute		
Holmes	Flute Symp		
Guillemain	Tambourin		
Bach	Minuet		
Bornschein	The French		
Cohen	Colonial Sk		
Gossec	Tambourine		
Lorenz	Par Avion		
Severn	Scherzo Br		
LaViolette	Filigree		
Van Leeuwen	Curiosities	II	
Wounters	Adagio and	Op	
Kuhlau	Quartet, O		
Van Leeuwen, arr.	Four Minia		
Van Leeuwen, arr.	Paraphrase	kow	
Painter	Notturnino		
Kohler	Grand Qua	2	
Maganini	Shepherds		
Reicha	Quartet, O		
Turechek	Flute Quin	no	
	Clarinet		
	(4B)		
Holmes	Clarinet Sy	Albu	
Schubert-del Busto	Theme fro	r S	
Wood, trans.	First Ensem		
Uggen	Playwell Tiart		
Voxman, arr.	Ensemble Book		
Bohne-Voxman	Andante f	in	
Boscha and Schmidt	Andante a	o	
Bradac	Bohemian		
Cassel and Gearhart	Clarinet Se		
Chopin-Liegl	Prelude, O	7	
Gluck-Liegl	Dance of	py	
	"Orph		
Grieg-Liegl	Ase's Deat	her	
Handel-Liegl	Sarabande		
McKay	Two Prome		
Mozart-Liegl	Menuet fr	an	
Schlabach	Caprice		
Crosse	Petite Qua		
Dallin-Westphal	Concert R		
Frangkiser	Fuguerest		

	GHM	III
	Wit	IV
	Ru	IV
Op. 12a	Ru	IV
	Ru	IV
	K and K	IV
	And	VI

Bassoon

	BH	III
G minor	OD	III
	BH	IV
	CF	III
	GHM	IV
	BH	IV
	Wit	IV
	Ru	IV
	And	V
	Int	VI

Bassoon

	Mil	II

Bassoon

	CF	II
dumoresque	Lud	II
	BH	III
	BH	III
	Wit	III
	Wit	III
	BH	III
	Wit	III+
	Wit	III+
	Wit	III+

Flutes

mpium)	Ru	I
in	Mil	II
	Mil	II-III
	TP	II-III
Sk	BH	III
ine	K and K	III
n	Pro	III
Br	Bel	III
	Bel	IV
es III	GHM	IV
and Op. 77	Ru	IV
Op	And	IV-V
nid	And	IV-V
sekowsky Themes	And	V-VI
no	GHM	V
Dual 2	And	V
ds	EM	VI
Op	CB	VI
int minor	Wit	VI

Clarinet Quartets
(4 Bb)

Sy Album)	Ru	I
from String Quartet	CF	I
sem	Con	I
Quartet Album	PAS	I-II
e Book I	Ru	I-II
fit in D	Ru	II
e alo	Ru	II
an	Ru	II
Se	W&M	II-IV
Op 7	CF	II
of by Spirits from		
rph	CF	II
eather Gynt"	CF	II
de	CF	II
me	Bar	II-III
fraan"	CF	II
	GHM	II
Quat	BH	III
Ro	Mil	III
st	Bel	III

Handel-Painter	Fughetta of the Little Bells	GHM	III
Haubiel	Will o' the Wisp	CP	III
Leoni	Conclave and Fugue Patrol	Pro	III
McKay	Two Promenades	Bar	III
Schmutz	Allegro Capriccioso	CF	III
Whitney	Roulade	CF	III
Pisk	Suite	CF	III-IV
Yoder	Clarumba (encore type, with maraccas)	NAK	III
Ariolla-Tallmadge	Liseta	BH	IV
Beethoven	Rondo from Sonata Pathetique	CB	IV
Bennett	Ciribiribin (encore type)	GHM	IV
Bennett	Dark Eyes (encore type)	GHM	IV
Bennett	Loch Lomond (encore type)	GHM	IV
Bennett	Two Guitars (encore type)	GHM	IV
Bennett	Swing Low, Sweet Chariot (encore type)	GHM	IV
Bennett	Clarinet Polka (encore type)	GHM	IV
Cohen	Alabama Sketches	Wit	IV
Crosse	Prelude, Andante, Scherzo	BH	IV
Frangkiser	En Escapades	Bel	IV
Pleyel	Rondo	GHM	IV
Stamitz	Andante	CB	IV
Desportes	French Suite	And	IV-VI
Dallin-Westphal	Fountains at Dawn	Bel	V
Miller	Prelude and Scherzo	Bel	V
Schmutz	Scherzoso	CFS	V
Waterson	Grand Quartet	And	V
Gabrielsky	Grand Quartet No. 3, Op. 53	And	V-VI

Mixed Clarinet Quartets
(2 Bb Clarinets, Alto and Bass Clarinets)

Voxman, arr.	Ensemble Classics—Book II	Ru	I-II
Bohne-Voxman	Andante from Quartet in D	Ru	II
Guilmant	Tempo di Minuetto	Mil	II
Liadow and Haydn	Sarabande and Finale	Ru	II
Ready	Romance	GHM	II
Stolz	Twilight in Blue	BH	II-III
Beethoven-Geiger	Andante Cantabile	GHM	III
Dallin-Westphal	Autumn Vignette	Bel	III
Frangkiser	Fuguerest	Bel	III
Liegl, arr.	Collection of Clarinet Quartets	Wit	III
McKay	Two Promenades	Bar	III
Paulson	Clarinet Quartet Moderne (encore type)	GFB	III
Praetorius	Preludial Fantasia	CFS	III
Sanders	The Imp	CF	III
Wyman	Les Clarinettes Joyeux	GHM	III
Ariolla	Liseta	BH	IV
Bach-Pentz	Fugue in G minor (from the Well-tempered Clavichord)	BH	IV
Endresen	Quartet II	Bel	IV
Frangkiser	En Escapades	Bel	IV
Keith	Character Sketches I or II	GHM	IV
Miller	Prelude to Autumn	Bel	IV
Moszkowski-Vognar	March of the Dwarfs	GHM	IV
Stamitz	Andante	CB	IV
Tschaikowsky	Scherzo from Fourth Sym.	FS	IV
Mayeur	First Quartet	Ru	V
Mendelssohn	Scherzo	PAS	V
Schumann	Scherzo	PAS	V
Bennett	Way of the Wasp	CF	VI
Debussy	Nocturne	PAS	VI
Debussy	Reverie	PAS	VI
Mendelssohn	Rondo Capriccioso, Op. 14	PAS	VI
Spohr-Tallmadge	Concerto 1, Op. 26	GHM	VI

Woodwind Quartets
(Flute, Oboe, Clarinet and Bassoon)

Necke	The Mill of Sans Souci	Mil	I
de Filippi	In Nostalgic Mood	Con	II
de Filippi	March of the Little Tumblers	Con	II
LaCapria	Notturnino	FS	II
Lully	Courante	Mil	II
Salome	Canon and Marziale	Mil	II
Bach	Sarabande from French Suite	Wit	III
Busch	Northland Suite	FS	III

(Continued on next page)

THE INTERLOCHEN LIST

(from preceding page)

Fernandez	Suite in F, Op. 37, Part II	AMP	III
Grieg	Three Little Pieces from Grieg	CB	III
Kreutzer	Quartet (1st Movement)	Alf	III-IV
LaViolette	Mascarade (alt., bass clarinet part)	BH	III
Newman	Ronde Brilliante	Mil	III
Prokofieff	Fleeting Moments	CB	IV
Schumann	Scenes from Childhood	Wit	IV
Turechek	Divertissement in F minor	Wit	IV
Paganni	La Chasse (alt. bass clarinet part)	GHM	V
Bach	Prelude XIV, Vol. 2	Ru	VI
Bach	Fugue XIV, Vol. 2	Ru	VI
Bridge	Divertimenti	BH	VI

Woodwind Quintets

(Flute, Oboe, Clarinet, Horn, and Bassoon)

Ulrich, arr.	Masterworks for Woodwinds (Excellent Album)	BM	I
Cohen	Suite in Three Parts—Part I	CF	II
Pierce	In Merry Mood	GHM	II
Schubert	March Hongroise	Mil	II
Taylor	Suite Miniature in F	GHM	II
Taylor	Canzonetta	GHM	II
Bach	Sarabande in D minor (from first French Suite)	BH	III
Balay	Menuet and Rondo	NAK	III
Barthe	Passacaille	Ru	III
Borowski	Madrigal to the Moon	BH	III
Cohen	Suite in Three Parts—Part III	CF	III
Guentzel	Intermezzo	Pro	III
Guilmant	Canzonetta	GHM	III
Haydn	Divertimento	BH	III
Henried	Adagio and Allegro	CF	III
Johnson	A Legend of Erin	Bel	III
Lefebvre	Prelude for Quintet	NAK	III
Luigini-Holmes	Ballet Egyptien-March Miniature	Bar	III
Mozart	Menuet	NAK	III
Scarmolin	Badinage	BH	III
Scarmolin	By the Sleepy Nile	GHM	III
Scarmolin	Scherzino all' Antica	Pro	III
Senaille	Rondo Serioso	Mil	III
Simon-Wilson	First Quintet	GHM	III
Poldowski-Barrere	Miniature Suite (in five parts)	GMC	III-V
Pierne	Pastorale, Op. 14	CB	IV
Barrere, arr.	Julliard Series, 12 Transcriptions	GS	IV
Beach	Pastorale	CP	IV
Lefebvre	Suite, Op. 57	Pro	IV
Martin	Prestissimo	BH	IV
McCall	Two Tunes from Mother Goose (Humorous)	And	IV
Mozart	Allegro Concertante from Sonata in E minor	Wit	IV
Pessard	Aubade	CB	IV
Pierne	March of the Little Tin Soldiers	And	IV
Weston	Arbeau Suite	Con	IV
Benjamin-Tallmadge	Jamaican Rumba	BH	V
Klughardt	Finale from Quintet in C Major	Ru	V
Liszt-Hamilton	Pastorale from "Les Preludes"	GMC	V
Leclairn-Pfeiffer	3 Petites Pieces de Concert	And	V
Sobeck	Quintets Op. 11; Op. 14 (Any movements)	Bel	V
Turechek	Introduction and Scherzo	Wit	V
Andraud, arr.	Twenty-One Quintets (Excellent Collection)	And	V-VI
Fernandez	Suite in F	AMP	V-VI
Milhaud	La Cheminee Du Roi Rene	And	V-VI
Mason	Divertimento, March and Fugue	Wit	V
Berezowsky	Suite No. 2, Op. 22	Mil	VI
Clapp	Prelude and Finale	BH	VI
Desportes	Prelude, Variations and Finale on a Gregorian Chant	And	VI
Hillman	Capriccio	BH	VI
Hindemith	Quintet Opus 25	AMP	VI
Jacoby	Scherzo	CF	VI
James	Suite in Four Movements	CF	VI
Luening	Fuguing Tune	AMP	VI
McBride	Jam Session	CP	VI

(To be continued)

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The GRADE SCHOOL INSTRUMENTALIST

CHARLES S. PETERS,
Joliet, Illinois

Instrumental music in the United States has, in the last decade, made tremendous strides and has proved its educational value. It is high time that we strengthen the weakest phase of the program—grade school instrumental music. There are few who doubt that the pre-requisite for a superior high school band and orchestra is a strong and efficient grade school music department. If a director can establish an appropriate and successful program of instrumental music in the grade school level, his work in the senior high school organizations will be greatly simplified and both he and the pupils will be assured of a rich experience in playing music appropriate to the emotional maturity of the pupils. It should be understood that no single pattern or plan of organization will fit all schools. I suggest that the director who wants specific help on this problem consult with a specialist in the field and with his school administrator and then set up a definite program appropriate for his school, its pupils, its curriculum, and its community.

Joliet Grade School Band

The Joliet Grade School Band was organized in the fall of the year 1912, with 26 young men playing on second-hand instruments. They rehearsed once a week under the direction of Mr. J. M. Thompson, then supervisor of music in the Joliet public schools. Shortly after the first World War the band was made the official Boy Scout band of Joliet, and in 1923 entered the first and only national grade school band contest. They won the 1st prize of $1,000.00 and immediately purchased new uniforms. In 1924 the band entered the first regular organized state grade school band contest in Illinois, and won first place. Since this time the band has placed first in the state contest sixteen times. In 1938 the Music Educators National Conference selected this band as the outstanding grade school band in the United States, and invited them to play at the Conference in St. Louis, Mo. The band played two one hour formal concerts in the Auditorium Building, a one and one-half hour clinic, and a half hour radio program over the NBC broadcasting system. Early in 1946 we made a 600-mile trip to the Southern Illinois clinic in West Frankfort, where we played two programs.

The Joliet Grade School Band is distinctly a part of the community's educational program. Prof. Thompson was as much interested in the cultural and character development of boys as he was in providing musical recreation. His policies have been continued under subsequent directors.

Morale Important

The basic principles of the organization are: rigid discipline, "results, not alibis," competition within sections for the first chair and student government under careful supervision. The discipline is definitely of the military type, and it is this discipline which accounts for the accuracy and precision of Joliet bands wherever they appear. "Results, not alibis," is a slogan which impels the boys to continuous and rigorous practice. No boy ever becomes a member of the first or concert band until he has produced results which merit his membership. Competition for first chair within sections is the springboard for continuous best efforts. All the boys in the cornet section are seated according to ability as determined by competition. At any time any member of the section may challenge the occupant of a higher chair for his position. If he can demonstrate his better playing ability, he wins the chair. Naturally, the desire of all to win or to hold the first chair is an incentive that will stimulate practice of the best quality.

Through their own governing body, the members of the band determine their policies and make their rules. Because they make them, they believe in them and live by them. Any infraction is dealt with by the boys and it is well known among educators that boys and girls are more severe in meeting out punishment to offending members of the group than are teachers themselves, providing the group makes the rules. This system of work and control not only accounts for much of the band's efficiency but it is in itself good character training.

Outside Incentives

But there are rewards for all their work. The best reward is the satisfaction of being a member of such an organization — but that is not enough. In normal times there are trips and contests full of interest and fun. During the war, when trips were impossible, the band was taken on a two weeks camping trip at Camp Rotary, near Morris, Illinois. This camping experience included daily practice, section rehearsals, physical training, recreation and other activities, all under competent supervision. In addition there are annual picnics and other parties. All these things are sponsored by the Band Parents Association and are paid for with funds raised by them. In fact our band is practically self supporting except for the salary of the director and the upkeep of instruments which the school board owns.

In return for the public's investment, the organization offers its services for all sorts of civic affairs. It participates in parades; plays, on request, for any civic occasion; its members, as soloists and ensembles, furnishes music for *hundreds* of programs; and, finally, its annual concerts are musical events of cultural value for any community.

Succeeding issues will include subjects such as organization, motivation, materials, contests, budget, music camps, and selecting the beginner. I would like to hear from our readers, and be glad to answer your questions in these columns.—C. S. P.

WOODWIND clinic

A PREVIEW

GEORGE E. WALN

Oberlin Conservatory

ANY ATTEMPT to write upon the entire family of woodwind instruments is of course a broad and difficult one. Realizing as I do that the INSTRUMENTALIST is a magazine published for the purpose of helping instrumental supervisors and directors, rather than a magazine published directly for high school boys and girls, I should like to present a skeleton plan which will be followed for the next few issues—a plan aimed at giving help to those who are teaching our school woodwind players.

We teachers are quite generally agreed that one of our principal objectives is to teach correctly the fundamentals of playing on the various instruments of the band and orchestra. This plan is, of course, just a means to an end in the educational program. The "end" or the goal is to enable the pupil to gain the development and happiness in life which may be brought about from his fine playing—playing which comes as a result of our teaching. If every teacher in the schools of America had but one or two instruments to teach—instruments on which he is a capable performer—it is doubtful that anything I may say in these columns would be helpful. Unfortunately this utopia in the teaching field does not exist. It is hoped, therefore, that hints on the woodwinds for developing a clear, mellow tone, for developing a light attack and a fast staccato, for improving intonation, for cultivating diaphragm breathing and musical phrasing, for choosing the best fingerings, and the like, will be of help to all who are teaching in the vast network of instrumental music.

In each succeeding issue of the INSTRUMENTALIST, the "Woodwind Clinic" will take up a discussion of a different woodwind instrument both as to correct teaching fundamentals, with helpful hints right from the beginning stage, and will list a few progressive study materials, solos, and ensemble numbers in each issue. Considering the clarinet as the most basic of the woodwinds from the standpoint of teaching, it will be discussed in the next issue.

NOTE: I should like as a general policy, to invite readers to write me their comments upon the column, particularly asking questions to be answered or making suggestions as to ways to make this woodwind department more helpful.

FLUTE FINGERINGS

S. S. JACKMAN

The fingering of the flute is rather simple, at least when compared to that of some of the other woodwind instruments; nevertheless, it might be helpful to point out a few fingerings that are sometimes misused.

For purposes of simplicity let us call the first three fingers of the left hand as 1, 2, and 3, and the first three of the right hand as 4, 5, and 6. When the left thumb is used to depress the B lever (not the B♭) we will call it "T". "E♭" designates the right little finger depresses (opens) the E♭ key.

1. A rather common mistake is in the fingering of F sharp. This note is fingered T-1-2-3-6-E♭. The common mistake is to use 5 instead of 6. Finger 5 is used only in special passages such as when trilling E-F#. Finger 6 is preferred because it is clearer and better in tune than when using finger 5. This wrong fingering for the F# on the flute is the correct fingering for the F# in the second register of the clarinet and thus accounts, at least in part for this incorrect flute fingering.

2. It is rather important to teach beginning flutists to finger B♭ as T-1-4-E♭ instead of using the thumb B♭ (TB♭-1-E♭) even though they will be playing band music in which there is a predominance of flat keys.

3. It is rather well known that fourth line D is fingered with the first finger up—T-2-3-4-5-6, yet many flutists tend to forget this fact. The same is true for fourth line E♭. To be sure, both of these tones will sound with

the first finger down, but they will not be as clear as they are with the correct fingering.

4. The use of the B♭ lever operated with the side of the left hand index finger (4) is often not understood. This key may be used when trilling from A to B♭. With the fingering T-1-2-B♭ lever-E♭ the second finger is trilled. It is interesting to note that some very fine professional flutists never use the B♭ lever.

5. The E♭ key is depressed (open) for all notes except six—the lowest C and C#, the lowest two D's, and the highest B and C on the instrument—two octaves above third line B and third space C respectively.

6. To facilitate learning the fingerings of D#, E, F, F# and G in the third register it is helpful to the student to point out that these fingerings are exactly the same as those one and two octaves lower except that *one* hole is left uncovered. High G is the same as the two lower G's except the thumb (T) is off the key, high F#-G♭ and F have finger 2 off, high E omits finger 3, and high D#-E♭ opens the G# key (3#). For the D#-E♭ the left hand little finger opens the 3# key which serves the same purpose as leaving one hole uncovered in the other four fingerings just given. When it is possible to teach by association, learning is quicker and more sure than when the same is taught without pointing out the relatedness as in memorizing.

Your questions invited.

BAND AND CHORUS

"Blow the Man Down," a new work by Roy Harris, was presented on Monday, August 5th, at the Juilliard School of Music during a concert marking the closing week of the summer session. The work is a spirited improvisation on the well-known sea chantey, scored for mixed chorus and band, with strings ad lib. It was written by Dr. Harris for school use and will be published by Carl Fischer, Inc.

A highlight of the program was the appearance of Peter J. Wilhousky of the New York city schools in the presentation of new chorus arrangements, and Max Deutzmann's arrangement of "Elsa Entering the Cathedral" from Wagner's Lohengrin, with chorus and orchestra.

THE 100 MOST POPULAR MARCHES

RAYMOND VOTOPKA

Assisted by Ralph W. Wallingford and Arthur R. Clark

The following list of graded and classified band marches was submitted by over 700 directors, librarians and band specialists. The list was further screened by sixty experienced school band directors. The marches are here indicated as easy (E), medium (M) or difficult (D).

The general type is marked as for marching (M), concert (C), patriotic (P), or sacred (S). The same march may fall into two categories, such as CP—concert and patriotic.

Of more than passing interest is the result of the popularity rating given by this large group of directors to each of the marches. The results of the poll are shown in the right-hand column. The most popular is rated "1," etc. If two marches received the same number of votes, the tie is indicated by a fractional number, as 58½.

Title	Composer	Publisher*	Difficulty	Type	Rank
American Patrol	*Meacham-Lake*	BMI	M	CP	22
Americans We	*Fillmore*	Fill	M	CM	49
Anchors Aweigh	*Zimmerman-Van Loan*	Rob	M	C	21
Army Air Corps, The	*Crawford-Bennett*	CF	M	C	30
Barnum & Baileys Favorite	*King*	KK	D	C	59½
Beer Barrel Polka	*Brown*	SB	M	C	70
Billboard	*Klohr*	P	M	M	31
Black Jack	*Huffer*	Co	M	M	78
Bombasto	*Farrar*	CF	D	C	32½
Booster, The	*Klein*	Fill	E	M	51½
Champions, March of	*Huffer*	Cht	M	M	86½
Cheerio	*Goldman*	GS	D	C	32½
Chicago Tribune	*Chambers-Roberts*	CF	D	C	23
Chicago Worlds Fair	*Mader*	Jay	M	C	91½
Childrens March	*Goldman*	GS	M	C	65
Christmas March	*Goldman*	GS	M	SC	91½
Ciribiribin	*Alford*	NK	D	C	48
Colossus of Columbia	*Alexander*	Bar	D	C	43½
Colonel Bogey	*Alfred*	BH	M	CM	13½
Crosley March	*Fillmore*	Fill	M	M	72½
De Molay Commandery	*Hall*	Rob	M	SM	58
El Capitan	*Sousa*	Ch	M	CM	5
Entry of Gladiators	*Fucik-Seredy*	CF	D	C	24½
E Pluribus Unum	*Jewell*	Bar	M	M	27½
Eyes of Texas	*Hall*	Vol	M	M	76
Fairest of the Fair	*Sousa*	P	M	C	18½
Footlifter, The	*Fillmore*	Fill	M	CM	27½
French Natl Defile	*Turlet-Seredy*	CF	M	C	97½
Gladiator, The	*Sousa*	CF	M	C	72½
Gloria	*Losey*	CF	D	CM	40
Glory of the Gridiron	*Alford*	FS	M	C	47
Glory of the Trumpets	*Brockenshire*	CF	M	CM	34
God Bless America	*Berlin-Yoder*	IB	M	CP	41
Golden Gate	*Goldman*	Bel	M	C	91½
Goldman Band	*King*	KK	D	C	64
Go U Northwestern	*Van Etten*	Mel	M	CM	29
Hands Across the Sea	*Sousa*	P	D	C	38½
High School Cadets	*Sousa*	CF	M	CM	26
His Honor	*Fillmore*	Fill	M	C	10
Hostrausers March	*Chambers*	Ch	D	CM	67
Illini, March of	*Alford*	Mel	D	C	86½
Illinois Loyalty	*Guild*	Mel	M	CM	61
Independentia	*Hall*	CF	M	CM	91½
Invercargill	*Lithgow-Laurendeau*	CF	E	M	12
Iowa Band Law	*King*	KK	E	M	91½
Jolly Coppersmith	*Peters*	CF	E	C	76
Kiefers Special	*King*	Bar	M	M	79½
King Cotton	*Sousa*	CF	M	CM	8½
Klaxon, The	*Fillmore*	Fill	M	C	43½
La Sorella	*Borel-Clerc*	CF	M	C	82½

(Continued on next page)

Law and Order	*Alford*	Alf	D	C	79½
Liberty Bell	*Sousa*	P	M	C	51½
Lights Out	*McCoy*	CF	M	CP	36
Little Giant, The	*Moon*	CF	E	M	61
Manhattan Beach	*Sousa*	P	M	C	55½
Marching Along Together	*Steininger-Yoder*	Rob	M	CM	67
Maria Mari	*Alford*	NK	D	C	86½
Marines Hymn	*Phillips*	NK	E	CM	46
Men of Ohio	*Fillmore*	Fill	M	M	36
Military Escort	*Bennett*	Fill	E	M	18½
National Emblem	*Bagley*	Rob	M	PCM	6½
NC-4	*Bigelow*	Rob	M	M	97½
New Colonial	*Hall*	P	M	CM	54
Northwind	*Chambers*	CF	D	C	97½
Officer of the Day	*Hall*	LH	E	M	6½
Old Comrades	*Teike*	CF	D	C	72½
Old Grey Mare	*Yoder*	Ru	E	M	91½
On the Mall	*Goldman*	CF	M	C	8½
On Parade	*Sousa*	CF	M	M	97½
On the Square	*Panella*	Mo	M	M	42
On Wisconsin	*Purdy*	Mel	M	CM	16
Our Director	*Bigelow*	Rob	E	M	13½
Parade of Wooden Soldiers	*Jessel*	M	M	C	82½
Pasadena Day	*Vessella*	CF	M	C	86½
Purple Carnival	*Alford*	GS	D	C	24½
Purple Pageant	*King*	KK	D	C	58
Religioso, Marche	*Chambers*	CF	M	SCM	67
Repaz Band	*Lincoln*	Mil	M	M	72½
Ringling Bros G E	*Sweet*	NK	M	C	82½
Sabre and Spurs	*Sousa*	SF	M	CM	38½
Salutation	*Seitz*	Sei	E	M	61
Semper Fidelis	*Sousa*	CF	M	CM	2
Semper Paratus	*Van Boskerch*	SF	M	C	55½
Shenandoah	*Goldman*	GS	M	C	91½
Show Boy	*Huff*	Fill	E	M	45
Siba	*Hall*	CF	E	M	58
Stars and Stripes Forever	*Sousa*	P	M	PC	1
Tenth Regiment	*Hall*	CF	M	M	69
Them Basses	*Huffine*	Fill	M	CM	17
Thunderer, The	*Sousa*	CF	M	CM	3
Trombones on Parade	*Taylor*	Bar	M	CM	82½
Under the Double Eagle	*Wagner*	Rob	M	CM	15
US Field Artillery	*Sousa*	CF	M	CM	20
Vanished Army, The	*Alfred*	BH	M	C	36
Victory March Notre Dame	*Shea*	Mel	E	M	51½
Voice of the Guns	*Alfred*	BH	M	C	97½
Washington Grays	*Grafulla*	CF	D	C	51½
Washington & Lee Swing	*Allen-Yoder*	Aln	E	M	63
Washington Post	*Sousa*	CF	M	CM	4
Zacetacas	*Codina*	CF	M	CM	76

***Key to Publishers and Sources**

Alf—Harry Alford
Al—Alfred
Aln—Allen
Bar—Barnhouse
Bel—Belwin
BH—Boosey-Hawkes
BMI—Broadcast Music, Inc.
CF—Carl Fischer
Ch—Church
Cht—Chart
Co—Cole
Col—Colombo
EdM—Educational Music
EMB—Educational Music Bureau
Fei—Feist
Fill—Fillmore
FJ—Fred Jewell
FS—FitzSimons
GB—George Briegel
GHM—Gamble Hinged
GS—G. Schirmer
Har—Harms
HM—H. C. Miller
Hof—Hoffman
Hum—Hummel
IB—Irving Berlin
Jay—Jay
Kel—Keller
KK—Karl King
LH—Lyon & Healy
M—Marks
Ma—Marsh
Mel—Melrose
Men—Menges
Mil—Mills
Mo—Morris
NK—Neil Kjos
P—Presser
Pan—Panella
Rem—Remick
Rob—Robbins
Ru—Rubank
SB—Shapiro, Bernstein
Sei—Seitz
SF—Sam Fox
Vol—Volkwein

In our next issue we will publish a list of 125 recommended marches rated as to quality rather than popularity. None of these are included in the above.

Just As You Say!

First director: "How many students play in your band?"
Second director: "About one in five."

Board member: "Just why do you want a married orchestra director instead of a bachelor?"
Superintendent: "Because a married director won't get so upset when I yell at him."

An optimist is one who locks his instrument case and expects no one to walk off with it.

An optimist is a wind instrument player who, when he has the right fingers down, expects the note to be in tune.

Teacher: "I wonder why he is so high strung?"
Student: "Don't you know? He plays the violin."

Stand partner: "Don't you know her? Why she plays the instrument you do."
Partner: "I know that, but we haven't got on same tootin' terms."

DIRECTOR: *"Grass never grows under his feet."*
PARENT: *"A go-getter, eh?"*
DIRECTOR: *"No, a foot-patter."*

Director: "Do you believe in a hereafter?"
Student: "Certainly, I do."
Director: "Then hereafter tend to business."

Girl: "Don't you think George plays viola well?"
Boy: "Viola who?"

Director: "Why did you cut the sleeve out of your uniform?"
Student: "So I could put it on without letting loose of my tuba."

Rossini, who was not a friend of Wagner, was asked his opinion of Lohengrin. "One cannot judge a work upon a single hearing," he said, "and I have no intention of hearing this a second time."

Teacher: "You should practice hard so you'll get ahead."
Student: "I already have a head."

Student: "I learned to play the cello and I think nothing of it."
Teacher: "Neither do I."

Note—One dollar will be paid for all items sent by our readers and published in this column.

LISTEN

Radio - Records - Films

RADIO

STUDENTS should spend more time listening. The amount of good music that comes in over the air waves is nothing short of colossal. Since there is not time to listen during the rehearsal period, students should be induced to listen on their own time. This they will do, if the director or teacher will but take five minutes a week to post the most profitable radio hours and say a few words about what may be expected in the programs. Simply consult your local or nearest metropolitan newspaper for the times and stations.

More detailed suggestions will be given in our next and future issues.

RECORDS

HERE again the student may learn to listen to good music on his own time. We suggest the following procedure, which has been tried and proved successful.

Select a good record from a symphonic album. Take two minutes to play a portion of it at the beginning or end of a rehearsal while the students are (quietly) taking their places or putting away their instruments. Tell them the name, number and price of the record, and where it may be bought. Tell them, furthermore, that their enjoyment of the record or set will be greatly increased if they will purchase a miniature score (which will cost a small fraction of the price of the album) and follow it with the music. It has been demonstrated that even students who read music *poorly* — including junior high school students — will take great delight and profit from following a score. Such scores are now readily obtainable.

At one school it was found that students were taking funds from their own allowances to purchase records and scores. They were also reading the program notes which came with the album, and consulting the school or departmental library for comments on the music in question. This was all "velvet" for the director, as it took very little of his time, and practically no time from rehearsal.

New Releases

AMONG new recordings which have been announced during the summer are:

Solitude, Op. 73, No. 6, and *Humoresque,* by Tschaikowsky, recorded by Leopold Stokowski and the Hollywood Bowl Orchestra, record 11-9187, $1.00* (Victor).

The Pines of Rome, by Respighi, Eugene Ormandy and the Philadelphia orchestra, album MM-616, $3.85* (Columbia). Whereas the "Fountain of Rome" is based on the composer's impressions of nature as such, according to his own notes, the "Pines of Rome" was intended to recall "memories of visions" prompted by contemplation of the century-old trees which are so characteristic of the Roman landscape.

Sonata in D Major for Violin and Piano, Op. 94, Prokofiev, Joseph Szigeti, violin, and Leonid Hambro, piano; three twelve-inch records, set MM-620, $3.85* (Columbia). A "must" for chamber music enthusiasts.

The Testament of Freedom, Randall Thompson, Serge Koussevitzky and the Boston Symphony Orchestra, with Wallace Woodworth and the Harvard Glee Club. Three twelve-inch records, album DM-1054, $3.85* (Victor).

Symphony No. 1 in C Minor, Op. 68, Brahms, Artur Rodzinski and the Philharmonic-Symphony of New York, five twelve-inch records, album MM-621, $5.85* (Columbia). A careful recording of a great work.

FILMS

FILMS to be discussed here will come under two separate headings: theatrical movies and school films.

Many modern movies contain well written and interesting music, if the student only knows what to listen for. Much of it is drawn from classical sources, and some whole shows are founded in large part if not entirely on the lives and works of the masters. Students are grateful to those directors who prepare them for such added enjoyment and profit, which, like listening to records at home, is all "velvet" so far as rehearsal time is concerned.

There are two or three publications which are devoted to the analysis of cinema releases. We recommend *"Film Music Notes,"* 6162 Hollywood Boulevard, Hollywood 28, California; and *Motion Picture Letter,* 28 West 44th Street, New York 18. Both periodicals are two dollars per year.

In our next issue we will discuss films which may be purchased or rented for a nominal fee for school use.

Your questions and comments are invited.

—o—

Everyone should listen to good music several minutes each day.
—RUSKIN

Music is the universal language of mankind. —LONGFELLOW

Next to theology I give to music the highest place and honor.
—MARTIN LUTHER

Music is the fourth material want of our natures—first food, then raiment, then shelter, then music.
—BOVEE

*Prices subject to existing 5% excise tax and state tax, if any.

STRING clinic

GILBERT R. WALLER
University of Oklahoma, Norman

THE CURRENT TOPIC in all State and Music conventions now is the school orchestra and the teaching of strings. This sudden awareness of the matter of string teaching is leading many to experiment in this field and consequently is bringing out some new approaches. Some of these are good, some are but old ones disguised and some are obviously questionable.

The purpose of this article though is not to discuss any new or magical system, to praise any approach or to find fault with any. Rather, the purpose is to set out in as simple and direct a manner as possible some basic facts of string class teaching which must prevail in any method if the final result is to be good and of lasting value.

What Price Success?

There must be interest. I do not necessarily mean the wild enthusiasm variety. Any method or approach which can generate this kind of interest must maintain this kind and finally, produce this kind of results or it becomes cold and then dull. Personally, I would prefer to see an interest which stems from a steady accomplishment but is tempered with the knowledge that there is work ahead which will require patience, thoughtful practice and possibly even some discouragement.

There must be achievement. The student must actually learn to play. This achievement need not be phenomenal but it must be constant and it must be based upon sound pedigogy. In many cases this is where our class work fails. Those who are so eager to give a program in six weeks that they cut corners on the basic laws of string playing will be compelled to pay very dearly one or two years later when achievement reaches a stand-still due to entrenched bad habits. It would be better to play the first program in twelve weeks or even twenty-four if by so doing the necessary skills were more firmly established.

There must be musical growth. The material must be so graded and arranged as to build bow arm and left hand technique of the kind which will give the student command over his instrument sufficient to produce a well phrased and musical, even though elementary performance.

From correspondence following the publication of previous articles on this subject the writer feels that perhaps many young teachers would like to have some of the conclusions reached after about ten years of continued experimentation in string class teaching.

Of course various means may be employed by various teachers to reach the desired end. But, this end must be good playing. If the result falls short of this, then the means or methods should be revised or abandoned and more successful ones employed. There must be no compromise with sound teaching, just because it is class work. To be truly successful, class work will differ from good conservatory teaching only in that there will be several pupils instead of one and that the literature must necessarily be different to accomodate the different instruments. This material must be more carefully graded and edited to allow for individual differences and to provide the necessary drill, a good part of which must be done in the classes.

By all means take all of the string instruments in one class. This is a great time saver for the teacher and is more interesting for the student. It is more interesting because there will be more variety in the instruction and the overall tone of the group will, from the start, sound more like a stringed orchestra. A teacher who has been properly trained should have no difficulty in taking as many as twenty or twenty-five students in a class. If possible these classes should meet daily.

Technique and Posture

The goals for the first year's class work should be: "to set" the posture, including such fundamentals as the violin horizontal with the floor, instrument on collar bone (not with a pad on the shoulder, thus locking the left arm for future use), the instrument held in the hand primarily between the thumb and finger tips (no clutching with the thumb), fingers trained to fall simultaneously and placed in proper order, fingers down when crossing strings, weight of body balanced on left foot when standing (left thigh when sitting), and elbow well under the instrument, directly over the center of gravity, the left foot. The bow must be drawn straight across the strings with enough pressure to make the instrument speak. There must be enough drill to develop a fairly accurate control of quantity and quality of tone at the frog and tip. Every movement in both arms should be made in a relaxed manner, with the same sensations as one has when the arms are hanging freely from the shoulders. Raised shoulders, twisted necks, high elbows, clutching thumbs etc. must never be allowed to take root in the class. These can be avoided if the start is correct and if the teacher is schooled in recognizing these pitfalls and if she understands the many techniques in working them out of the students.

Lower String Problems

For the 'cello and bass these pitfalls are much the same so far as bowing is concerned. For the left arm they usually include proper position of the instrument (instrument too far away from body), the left arm held at an awkward angle (must be straight out from body), hand clutching the neck with fingers together (for the bass, the hand must approach the strings with fingers extended with half steps between fingers one—two and two—four. For the 'cello, the hand must be schooled to play either a half step or a whole step between fingers one-two and half steps between all others. The thumb should slide along the side of the neck directly under the second finger. The fingers should be kept down when crossing strings).

The future of our school orchestras depends upon our colleges and universities from which our future teachers are to come. These institutions must train instrumental teachers through specialized courses, in the techniques of string class teaching, while they are being trained conservatorywise to play stringed instruments. The basic laws of stringed playing are fundamentally the same regardless of where or how they are taught.

NATIONAL ARRANGERS FESTIVAL-COMPETITION

There are many contests, prizes and honors for composers, but it remained for Dr. Robert Hargreaves, head of the music department at Ball State Teachers College, Muncie, Indiana, to do just honor to the humble (?) arranger. Dr. Hargreaves has issued preliminary announcement of the second annual national orchestra arrangers contest and festival, which will be held this fall on the campus of the Indiana institution.

The purpose of the festival is to encourage arrangers, composers and publishers to throw off the shadow of nineteenth century scoring, and practice thinking more in terms of modern instruments and instrumentation, particularly in the school, college and adult amateur field. Three prizes are offered: one of $100.00 and two of $50.00 each, for manuscripts which may be classified as "Traditional," "Novel," or "Institutional." The awards at the first festival (held at Illinois Wesleyan University) went to Zoltan Fekete, Grant Fletcher, and Newell Long.

The Cat and The Fiddle

"YOU GO IN AND FACE HIM . . . I DON'T HAVE THE INTESTINAL FORTITUDE!"

The so-called "catgut" used in making strings is made from the intestine of sheep. The average length of the sheep intestine is sixty feet, but because only part of it can be used for making strings, *it takes several sheep* to make the strings for one violin. The intestine is split into two, three or four sections, then it is twisted to form a string. Just how the cat got into the "catgut" is a question for the etymologist.

If Your Violin —

Is Faulty in Tone . . . .

If it squeals . . .
If it shrieks . . .
If it howls . . .
If it is weak . . .
If it lacks quick response . . .

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Amazing tone improvement and ease of playing assured in all cases at LOW COST. A ten-dollar fiddle made into a $300 artist's pet.

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CHELSEA FRASER

MASTER VIOLIN MAKER

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IT'S NEWS TO US

OF PRIMARY interest is the question of the resumption of the manufacture of wind and brass instruments. According to most reports, production is running at from twenty to forty percent of capacity in most factories. The OPA lid was removed from the picture as of last March, but materials are slow and labor is a problem. Instruments coming on the market are largely of the highest price variety.

"Pre-" Instruments

There is no lack, however, of instruments of the "pre-" type. A newcomer is the "Flutophone," an attractively colored plastic product. It can be tuned by sliding the mouthpiece, and is capable of chromatic variation. It is made by the Trophy Products Company.

The gap between the pre-band, or "pre-music" instruments, as some prefer to call them, has recently been bridged by the arrival of the "Chromette." Made of wood with six keys modeled after the Boehm system, this small flute selling at $29.50 has a three-octave range and can play in all keys. We remarked, upon hearing a demonstration, that it sounded more like a flute than some flutes. Made by the Powell Instrument Company, Scarsdale, N. Y.

Miniature Grand

The "Prepiano" is a "Lap Piano" that has created quite a stir. Originally conceived by Harold B. Rhodes, a Los Angeles piano teacher in the Army Air Forces, as an instrument which the convalescent hospital patients could play in bed, this miniature grand piano has a full scale keyboard of three octaves and weighs only fifteen pounds. It can be carried easily from room to room, or off to Junior's bedroom if there is company. A detachable tubular metal stand and seat are standard equipment. Rhodes worked out a system of basic chord and melody formulas (being published by Carl Fischer) by which patients could begin to play "music" in less than 20 days. A great advance over the printed chart that has no movement and the dummy keyboard that has no tone, the Prepiano is being adopted for class instruction by city school systems. Produced in Hollywood, Los Angeles, it is priced at $75.00. (See picture).

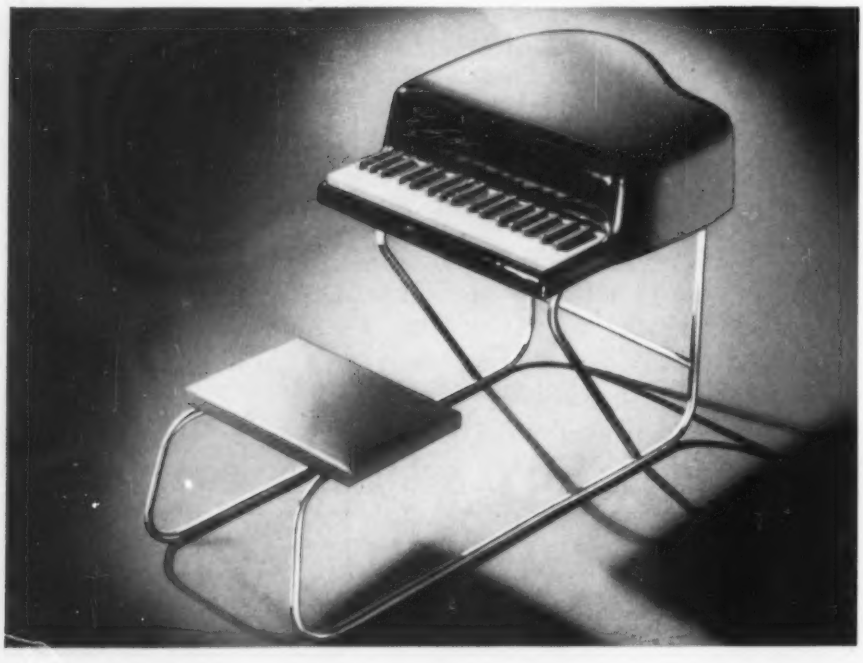
The wire recorder is at last on the open market. Furthermore, there is a model (the Brown-Crane, distributed by Gamble Hinged Music Company) that sells at a reasonable price. (See advertisement on back cover.)

"Metronoma"

The "Metronoma," the new electronic tempo indicator, not only has an audible beat which may be regulated from loud to soft, but also has a flash beat visible across the rehearsal room. It has no moving parts, never needs winding, never runs down. A dial controls the full range of tempo from 40 to 208 beats per minute. Its heart is a thyatron tube, as used in radar, which perfectly synchronizes its flash beat with its audible beat. G. Schirmer, $16.00. (See picture.)

The "Corker Grease Stick" for clarinet and saxophone cork joints is a lubricant that comes in the shape of a crayon. No muss, no fuss, no greasy fingers. As easy to handle and apply as lip stick. Selmer, $.15.

The "Crowell Foot Pedal" is another Selmer item. Among the 29 virtues of the beater are quick one-hand adjustability, roller bearings lubricated for life, one-piece construction toe posts which cannot loosen, absence of side friction, direct connections eliminating moving shaft, streamline design, and (editor's note) it can almost read music.



Transparent plastics have found their way into the construction of violins, drums, clarinets and other instruments. Still in the experimental stage, they are not yet on the market. Their tone is said to compare favorably with that of instruments made of aluminum, as in the case of the violin, or other standard materials.

Pianos

Pianos are undergoing experimental changes. Aluminum and magnesium is being substituted for cast iron in the manufacture of the plates to which the strings are attached, thus reducing the piano's weight by more than a hundred pounds—a considerable item for women and children who must roll them about. Plastics have been substituted for ivory in the keyboard, and is taking the place of metal and wood in the action. There is a prefabricated piano which can be carried upstairs in pieces and put together again by one's lady assistant. But there are only about one-third as many piano factories now as there were two decades ago.

Over 40,000 parts are contained in a fine piano. . . . A piano hammer may attain a speed of 40 miles an hour traveling a distance of only one and seven-eighths of an inch.—Elvin Schmitt (Syracuse University) in the *Music Trades* magazine.

Organs

The "Connsonata," electronic organ developed by C. G. Conn, was seen and heard by us recently at its first public hearing. Models with one, two, and possible three manuals are being planned. All tones are created by purely electronic means and without moving mechanical parts of any kind. With pedal, great, swell, couplers and all stop resources, combinations are possible that would require the use of 1,333 organ pipes.

Other new electronic organs are the Lowrey, made by Central Commercial; the Baldwin, made by the Baldwin Piano Company; and Minshall-Estey, made by the company of the same name.

Electrically operated chimes, played from a keyboard, are advertised by Earle J. Beach & Son, Newark, New Jersey. They are electronically tuned and have automatic dampers. Carillon-type music may be played. $299.00 and up.

Send for your - - -

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A. L. BASCOM
SUPERINTENDENT OF SCHOOLS
LEAVITTSBURG, OHIO

School superintendents and principals will be interested in reading this article by an administrator who believes that a music department, like other departments, should be well managed. "Such a development," writes Supt. Bascom, "depends on several factors, none of which will insure success without the others."

AN ADEQUATE instrumental music program is not only an opportunity for the boys and girls who participate but an asset and inspiration to the school and community supporting it. To be of greatest value it must be a well-balanced program. This means a complete symphonic band of at least fifty or sixty pieces, and an orchestra of about the same size, with from twelve to eighteen violins, two to four violas, two to four cellos, and one to three string basses in addition to the other standard instruments. Provision should be made also for trios, quartets, quintets, sextets, and other ensembles in string, brass and woodwind instruments, as well as soloists. Interest created during the school year should be maintained through a summer band, open also to graduates.

Such a program can be developed if it is wanted badly enough. In Leavittsburg the instrumental department started twelve years ago "from scratch" or even behind scratch, since there existed no organization, no equipment, no budget allowance and almost no time allowance. The instructor had a minimum of training and no experience, but he did have unlimited capacity for work, and a desire to make his department go, even with limited finances. The result has been a gratifying growth toward enthusiastic acceptance by the community and recognition in our district and state.

Such a development depends on several factors, none of which will insure success without the others.

1. The instrumental program must have the active and enthusiastic support of the local administrator and the board of education, who in the last analysis are responsible for giving music its proper place in the school program and properly providing for it. Only by adherence to a long-range policy and tenure can the program be brought to its full fruitage.

2. There must be a competent director—otherwise the tax payers had better save the expense of the music program. He must combine artistic enthusiasm with the ability to see his work in relation to other departments with which he must cooperate on a wholesome "give and take" basis. Again he must combine a worthy ambition to improve his professional status, with a reasonable tolerance with conditions that can not be immediately improved.

3. Suitable physical facilities must be provided. These will include an ample, convenient, well-lighted and acoustically adapted rehearsal room, suitable practice studios, a directors office, music library, repair shop, and adequate storage space for all equipment. Good results require sufficient instruments of high quality. Usually the school must purchase the more expensive instruments, as well as other auxiliary aids such as a portable public address system, and equipment for cutting and playing records. It goes without saying that no band is complete without attractive uniforms, banners and flags.

4. An adequate budget must be provided for the purchase and upkeep of equipment and music, and for other operating costs. In Leavittsburg, funds for these purposes have come from four sources: (a) the Board of Education, (b) the band organization through programs, concessions, etc., (c) rentals of school instruments and uniforms, (d) the Band Parents Association. Board of Education funds have been used mainly for the purchase and upkeep of instruments and for music. This support although increasing in recent years has averaged only $300 per year over the twelve year period, and would have been totally inadequate had it not been for the other sources—and an enterprising director. Funds furnished by these unofficial sources have been used for instrument purchase, and for uniforms and other expenditures not usually permitted to boards of education.

5. There must be enough qualified pupils to maintain the organizations previously described. This means not only the opportunity to take instrumental music but sufficient incentives. Usually these will include: (a) opportunity to practice out of school hours in comfortable rooms, (b) good instruments and attractive uniforms, (c) proper school credit for satisfactory music work, (d) recognition of music accomplishments in the school's

system of letters and awards, (e) ample opportunity not only to practice but to perform in public, on such occasions as music contests, festivals, parades, radio programs, ball games, assemblies, broadcasts over the school inter-communicating system, and summer band, (g) opportunity to hear the best music through recordings, radio programs, visiting artists and nationally recognized opera and concert groups.

Maintaining adequate membership means also some plan for the preliminary training of pupils individually or in small groups, and a continuous plan for replacement of pupils who graduate or leave school. A farsighted director will encourage clarinet, cornet, saxophone and percussion players to learn stringed instruments as well.

6. There must be an adequate rehearsal schedule, permitting at least two full practices per week as well as sectional practices. These periods should be provided by extending the day if necessary, or by arranging for activity periods, so music pupils will not miss other scheduled classes or lose their lunch time.

7. The director should have ample help for his many non-instructional duties, such as taking care of the music library and records, making minor repairs on instruments, and looking after equipment and details incident to any public performance. If he has no faculty assistant, dependable pupils may be trained for this work and paid from department funds if more time is required than is expected of a pupil who receives only the school award for his services.

8. Finally, the music department needs the active support of the community. A group such as a Band Parents Association can do much not only by financial drives and direct aid in special projects, but by focusing popular attention on the music organization and its welfare. The satisfaction of service and the opportunities for social life will usually make for continuous membership of parents years beyond the graduation of their own children.

Any school that meets the foregoing conditions to a reasonable degree can have a music department to be proud of. It means work; but the obstacles are not insuperable, and the rewards are ample.

Orson Welles on Teaching

In a recent broadcast, Orson Welles, in discussing juvenile delinquency in some of its minor phases, made the following significant statement:

"The answer, of course, is education. Junior must be taught to like something better than the comic books. This won't happen until the biggest salaries in our land go to the teachers instead of to movie actors and radio speech making. Teaching is the highest profession a man or woman can aspire to. And since we live under a profit system, the highest profits ought to go to the best people in the most important job. And the most important job is teaching.

"When you hear somebody ask whatever happened to Mary Smith and the answer comes back, 'Poor Mary, she seemed so promising, but she never amounted to anything after all, she's teaching school.' That's all wrong. The answer ought to be, 'Oh, Mary—she really made good. She's the pride of the family and the big bread winner. She's teaching school.' "

—o—

Waste Cafeteria Space

The school cafeteria may be transformed into a rehearsal room in a matter of minutes by the use of specially designed table and chairs produced by the In-Wall Table and Chair Co., Detroit, Mich. Since the acoustical properties of a cafeteria and a rehearsal room are often very similar, this new departure will doubtless prove a boon to music directors who lack adequate rehearsal space, and to school administrators whose building program has been retarded. Cafeteria space is, of course, used only one or two hours a day in most schools; and most music departments could use profitably more rehearsal space than they have.

—o—

Atomic energy holds out the hope of one of the periods of greatest advance mankind has ever known. With almost unlimited power for peaceful pursuits which atomic energy can make available, there may be ushered in an era of plenty for all.

When civilization stands at the crossroads, the teachers of all nations must rise to supreme heights in making education a mighty force for a world of United Nations.

—LYLE W. ASHBY

MUSIC EDUCATORS NATIONAL CONFERENCE

And Allied Activities

PRESIDENT

L. A. RICHMAN

PRESIDING over the destinies of the Music Educators National Conference for the next two years will be Dr. Luther A. Richman, who for the past ten years has been supervisor of music for the Commonwealth of Virginia. A product of the middle west, Richman is a musician, educator, and organizer and executive par excellence. His early teaching was done in Lebanon, Indiana, in the city of Cincinnati, in the Missouri State Teachers College, Maryville, and in the Iowa State Teachers College, Cedar Falls. Attended Northwestern University; received the degree Doctor of Music from the Cincinnati Conservatory, and his Doctor of Education degree from the University of Cincinnati. Past president of the Southern Music Educators Conference. Member Phi Delta Kappa and Phi Mu Alpha. Pilot in the first World War.

Dr. Richman stresses the need of music in the school program, the importance of membership in professional organizations and attendance at conferences and clinics, the responsibility of cultivating a high professional spirit, and the necessity of picking up music education progress at the point to which it had developed before the war and going on from there.

The INSTRUMENTALIST enjoins all its readers to support whole-heartedly Dr. Richman, the Music Educators National Conference, and its program.

BOOKS
You Should Look Into

Success in Teaching School Orchestras and Bands, by C. B. Righter. This book is "meaty" reading, beginning with a brief history of music education, and with revealing and informative remarks on teacher training. Much cannot be taught the embryo teacher as each situation has its own peculiarities, and its own peculiar solution; but anyone with an open mind can glean much help from a teacher who has had much experience, or from a book written by such a man. The teacher-conductor vs. the conductor-teacher question is interesting reading. On the surface the interchange of those two words doesn't mean much, but in actuality there is a world of it in the work of the man on the podium. The chapters on rehearsals and personnel give many helpful suggestions on the sometimes "confusing but not amusing" questions of seating, tuning chords, marches, use of chorales, and procedure plans. Materials, the right choice of them, and their effect on students are ever present problems for all who are concerned with music and youth. The author gives you some yardsticks for measurement. The choirs are discussed quite at length, including minimum equipment and sectional rehearsals.

Quoting the book: "Not one bass drum stroke in fifty should impinge itself upon the consciousness of the listener" — such are the suggestions given to serve as a measuring rod for the beginning teacher and a "jacker-upper" for him who has had experience. Balance and dynamic contrast are always marks of musicianship, or the lack of it. The chapter on it recalls to mind the little things so often forgotten in the maze of duty. Do you remember always that your students are "making music," not "playing notes," or that a phrase should not be "kicked" but "kissed" good-bye? The book is valuable reading for the bandmaster, old or new; and if it contained no more, the last two chapters alone would be worth the price of the book. Here is a good book for him who wishes to face with "enthusiasm his task of making young America musical." [Schmitt Music Company, $3.50.]

Arranging Methods for School Bands, by Paul Yoder. Paul Yoder, who has done so many successful band arrangements, is surely a man qualified to write such a book. Here is a piece of literature that is a fine combination of informative reading, and a class room book containing exercises. This enlightenment upon modern band arranging is so well planned and executed that it can not only be used in a class room, but by the individual without a teacher. The explanations are so clear and well-written that arranging seems very simple, and gives the reader the idea, "why even I can do arrangements." Of course arranging is a talent just like anything else, but given the talent, this book will be all you need. [Robbins, $3.00.]

International Wind-Band Instrumentation, by L. W. Chidester. This little book makes a half-hour of interesting and informative reading, and will prove a source of information to which you will turn time and time again. Bandmen so often ask why certain instruments are, or are not, included in arrangements. Mr. Chidester's research will tell you why quickly and briefly. Informative charts so often tell the story better than hundreds of words, and there are many in the book which will be of interest to teacher and student. We all like to know "why," and this little book gives the answers. [Southern Music Company, $.75.]

Introduction to Musicology, by Glen Haydon, professor of music, University of North Carolina. Acoustics, physics and pschology in relation to music, aesthetics, the "theory of theory," pedagogy, the philosophy of music history, sources of music history, problems of historical research in music. [Prentice-Hall, Inc., $4.00.]

Your Career in Music, by Harriett Johnson, music critic of the New York Post. Possibilities and drawbacks of a career in concert, orchestra, conducting, opera, composition, criticism, and teaching. "A teacher affects eternity —he can never tell where his influence stops." [E. P. Dutton & Co., $3.00.]

Music of Latin America, by Nicolas Slonimsky. Music in the twenty republics—allegedly the first complete account of Latin-American music published in this country. "South America is as rich in music as in minerals." [Thomas Y. Crowell Co., $3.50.]

—Viola Wahler

Boyden to Conn

On a recent trip through the Conn factory we were delighted and surprised to find our old friend, Ralph W. Boyden, newly installed as sales manager for the Connsonata, the electronic organ. Ralph was for thirteen years band director in the elementary and high schools of Wheaton, and in the elementary schools of Glen Ellyn, Illinois.

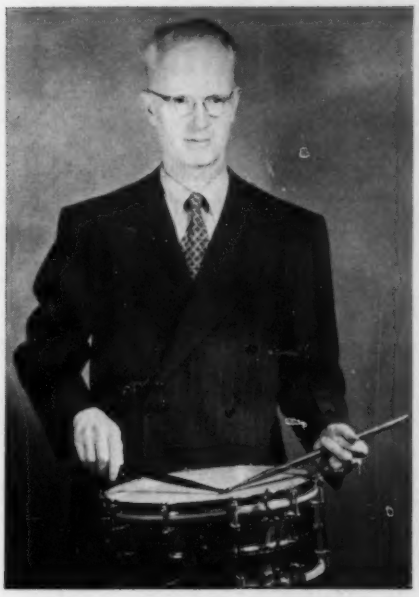
BOYDEN

Boyden has been both a music educator and a salesman throughout his entire career. A concert clarinet player from childhood, his first promotional activity was the organization of a band of his own while he was still a student. He attended several colleges in the middle west, including Northwestern University, and obtained his degree at the VanderCook School of Music, Chicago.

Other positions held by Mr. Boyden include a five-year period with the Wurlitzer company as manager of its harp department and assistant manager of one of its retail stores. His induction into the Conn company was coincidental with the appearance of the Connsonata at the National Association of Music Merchants at the Palmer House in Chicago in July. He was, needless to say, well pleased over the enthusiasm shown the new instrument.

Percussion clinic

JOHN P. NOONAN
BLOOMINGTON, ILLINOIS



WELCOME to the drum section of the INSTRUMENTALIST! We are glad to be here, and hope you will shoot in your questions, or any ideas you may have on drums or drumming.

The first subject I would like to look into is the matter of drum sizes for the band and orchestra. From my own playing experience as well as observation and discussion with many top drummers, I should say that the general tendency is to use drums that are too large for best results.

What Size Drums?

First, in the orchestra, a 6½x14 or 6½x15 inch snare drum is the best all-around size. In the major symphony orchestra, the usual size is 6½x14 and they have only one snare drummer. Upon occasion a field drum is used for military effect, or when called for in the score, but not so often. Thus it is fairly safe to assume that the 6½x14 is a fine size for orchestra, regardless of size.

The bass drum for orchestra can be 14x30 for the small orchestra, 16x32 for medium orchestra and 16x34 for large orchestra.

The band presents a little different problem. Many band drummers in professional bands use a 6½x14 drum for concert with excellent results. For the large band a 6½x15 is a little better. Drum makers of late years have featured a 7x15 or 8x15 size which is very good.

These sizes are for concert of course. For parade purposes the 12x15 is the ideal size for the adult and high school player. For the younger chap of grade school age a 10x14 parade drum serves well as he can carry such a drum better than the larger 12x15.

Bass Drums

From a practical standpoint the marching band should use a 14x30 bass drum when it is carried by the player. The marching band wants the bass drum to have volume (tone is secondary), so a large bass drum isn't really necessary unless a cart is used. Use a smaller bass drum and a harder beater than is used in concert.

For concert work the small band can use the 14x30 bass drum, and for a band of from forty-five to sixty pieces, a 16x30 or 16x32 is ideal. From sixty to eighty pieces and up, the 16x32 is still good, a 16x34 can be used, as can a 16x36; but don't go "overboard" on a big bass drum. They don't always do what you think they will. Too often a bass drum has too much resonance and "ring" and does not give the solid boom the concert band requires.

It is also obvious that too small a drum can be used also. Below thirty inches in diameter, drums are for the "double-drummer" who uses a foot pedal and are too sharp toned for concert band or orchestra.

Good cymbals also are required to "sharpen up" the bass drum. A 14" or 15" is fine for average use where the bass drummer plays cymbals, while for the separate cymbal player 14", 15" or 16" can be used with fine results.

Tension

As to the type of drums I will make this blanket statement: "Whenever possible, drums should be separate tension and of best quality." You all know this, but too many "skimp" on the budget when it comes to drums, and it is a mistake.

If separate tension snare drums are used, gut snares are best for concert, if single tension,—*no*. A single tension drum can not be adjusted properly for good gut snare tone. If the drum is single tension, silk wire or coiled wire snares are the best bet.

The bass drum should be separate tension, with fairly heavy heads. Do not tune the bass drum to definite pitch. The word BASS is pertinent, in that it should be low in pitch, but not definite. The beating head should be tighter than the opposite head, about one-fourth. This prevents kick-back or "bark".

The general thought, then, is to be reasonable on sizes and above all use the best separate tension models.

Next Issue

Next time we will discuss stick grips, a favorite subject of mine. Meantime let's have some questions. Write to me in care of the INSTRUMENTALIST; or the Eddy Bldg., Main and Market Streets, Bloomington, Ill.

—■—

When children can make music themselves, it is doubly valuable to them because it becomes a means of self-expression. We are not concerned so much with "What children can do in music" as we are with "What music can do in children." The child that has found fun in making music will not make mischief. The girl that plays the piano does not pick your pocket; the boy that draws the bow is not the boy that draws the gun.

—W. OTTO MIESSNER

The Care and Repair of Instruments

Osmund Gihle

A WELL-KNOWN EXPERT GIVES DETAILED INFORMATION ABOUT "REPAIR-IT-YOURSELF" TOOLS AND PROCEDURES.

ONE of the worries of the teacher of instrumental music is the problem of keeping instruments in good playing condition. The purpose of this column is not to make a repairman out of the teacher, but rather to assist him in doing the many small tasks that require a minimum amount of equipment, skill and time to perform. A large number of minor repairs can be made in less time than is required in getting the instrument to and from the repair shop. It is quite possible to teach one or two mechanically inclined students, even girls, to do much of this work.

Finding Pad Leaks

There are several methods for finding a leaky pad. The one which is ideally suited for clarinets uses a *test feeler*. A test feeler can be made out of two discarded saxophone reeds and a strip of cellophane. Place the cellophane between the flat sides of the two reeds so that it protrudes about three-quarters of an inch beyond the thin end of the reeds. Wind a rubber band tightly around the two reeds to hold the cellophane in place and trim the protruding end to a point.

Some pads leak air because the skin is broken and these need to be replaced. Other pads leak because they do not seat uniformly throughout the circumference. It is the purpose of the test feeler to determine the exact spot on the pad where air is escaping. Place the feeler on the edge of the hole while the key is open, then close the key gently and draw the feeler out. By repeating this process at several different places around the pad and noting carefully how much "drag" or "pull" is caused by the closed pad, one soon can determine accurately whether or not the pad is seated throughout the circumference. Where the drag is light, the pad is not covering. It is important to press the pad *very lightly* and with the same pressure each time the feeler is used.

Re-seating Clarinet Pad

By heating the pad cup with the flame of an alcohol lamp or a bunsen burner (a match or candle will do), the cement is softened and the pad can be moved. It is important not to apply so much heat as to melt the cement. With the aid of a pad slick (a thin piece of metal of about 1/32 inch in thickness and several inches long) or the blade of a knife, the pad is adjusted or moved. The feeler test will have determined which side of the pad needs to be lowered and which side in turn must be raised. While the pad cup is still warm, the pad is pressed down, using slightly greater pressure than used in ordinary playing.

Re-placing Clarinet Pad

The threaded end of a needle is inserted into a bottle cork. With this homemade tool the side of the new pad is punctured. Obviously, the new pad selected has to be of the correct size to fit into the pad-cup snugly. The cup is heated as described above and the old pad is lifted out. After the new pad is punctured, it is desirable to flat the pad or harden it by placing it on a flat surface, as on an anvil or flat piece of metal, and giving the pad a tap or two with a hammer.

Though pad cement in a tube can be used, most professional repairmen use *stick shellac* because it is hard as soon as it cools. Often no additional cement is needed in replacing a pad. The amount of cement is determined by the thickness of the pad and the distance it should protrude out of the cup. Under any circumstances the cement should not ooze out on the sides of the pad. Oozing is caused by having too much cement, by having the cement too hot, or by having exerted an excessive amount of pressure. If the pad does not stick, either too little cement is in the cup, or the cement was too cold when the pad was inserted.

The procedure for seating the new pad is exactly the same as that described above.

The three operations described for use with clarinets is applicable to other instruments using pads which are cemented in place. Flute pads are held in place with a washer and a screw. The method of seating these pads will be discussed in the next issue.

Repair Equipment

A work bench or table with ample light is the first requirement. The following list of tools and equipment may be purchased all at once, or if the budget does not permit, they may be bought as needed by the procedures outlined in this column.

Tools

1. Small bunsen burner or alcohol lamp.
2. Several corks (or wood handles) and needles.
3. Pad slick.
4. Test feeler.
5. Small scissors.
6. Small hammer.
7. Drum head tucker.
8. Screw drivers of several different sizes.
9. Spring hook.
10. Large hammer.
11. Rawhide mallet.
12. Mouthpiece puller.
13. Leak light.
14. Lead block.
15. Small bench vise.
16. Five-inch tweezers.
17. Bench knife.
18. Razor blade knife.
19. Vernier gauge.
20. Small steel rule.
21. Six-inch flat file, fine cut.

22. Same as No. 21, medium cut.
23. Six-inch half round file, medium cut.
24. Six-inch round file (rat tail).
25. Three- or four-inch needle file.
26. Drill Bit file.
27. Six-inch long nose pliers.
28. Six-inch round nose pliers.
29. Six-inch duck-bill pliers.
30. Five-inch optical pliers.
31. Five-inch spring cutting pliers.
32. Flexible trumpet and trombone cleaner.
33. Spring punches.
34. Jeweler's saw frame with fine and medium blades.
35. Wood mandrel for holding body of instruments. Some of these can be made from discarded drum sticks.

Supplies

1. Pads for each of the woodwind instruments.
2. Assortment of needle springs.
3. Assortment of flat springs.
4. Stick shellac.
5. Tube shellac.
6. Sheet cork—$\frac{1}{64}$ in., $\frac{1}{32}$ in., $\frac{1}{16}$ and $\frac{1}{8}$ in. thick.
7. Cork tubes for saxophones.
8. Flute and piccolo headjoint corks.
9. Water key corks.
10. Valve stem corks and felts.
11. Felt bumpers.
12. Felt washers.
13. Valve springs.
14. Water key springs.
15. Pivot screws.
16. Shaft screws.
17. Spring screws.
18. Cork grease.
19. Key oil.
20. Penetrating oil.
21. Bore oil.
22. Valve oil.
23. Slide oil.
24. Sandpaper of fine and medium fine grades.
25. Emery cloth of very fine and fine grades.
26. Soft rags.
27. Boyer's metal polish.

For Strings

The above list is intended for woodwind, brass and percussion instruments. The following list of tools and supplies are needed for repairing the stringed instruments in addition to some already given.

1. Sound post setter of the scissors type.
2. Sound post setter, prong type.
3. "Fitted" bridges as needed for the various instruments and in the desired sizes.
4. Tail piece gut of various thicknesses.
5. String bass tail piece wire.
6. Rosin for violin, cello and bass.
7. A glue pot and good animal glue, if this is not available in the manual training department.
8. Strings of various kinds as needed for the different instruments.

Many music stores handle most of the supplies and some of the tools listed above. A hardware store will have quite a few of the tools. Each of the following concerns may be consulted for tools and supplies:

Eric Brand, Elkhart, Indiana.

Ed Myers, 3022 Pacific Street, Omaha 5, Nebraska.

C. & E. Marshall Co. (Jewelers supplies), 1445 W. Jackson Blvd., Chicago.

Swartchild & Co. (Jewelers supplies), 29 E. Madison St., Chicago, Ill.

Your Questions are Invited

One of the features of this column is to answer your questions on the care and repair of instruments. Address: Osmund Gihle, c/o the "INSTRUMENTALIST," Drawer 512, Glen Ellyn, Illinois. All questions cannot be answered personally, but will, whenever possible, be answered in this column.

CHICAGOLAND FESTIVAL COMPETITIONS

Thousands of school pupils and recent graduates of school music organizations participated in the preliminaries and finals of the Chicagoland Music Festival in Chicago's Soldiers' Field August 17. Billed as the world's greatest festival, the event was enjoyed by 95,000 spectators.

A regional-national competition covering the midwestern states, in progress throughout the summer, selected finalists and winners in band, chorus, accordion band, violin, trumpet and cornet, trombone, twirling and other activities. From schools, farms, mills, factories and offices the district winners came to Chicago for the finals. They came from more than twenty states, and from three countries.

Class A and B band contests were won by Chicago groups in the young adult class. The Class C contest was won by the Davenport, Iowa, high school summer band, F. E. Mortiboy, director; and the Class D event by the Elmhurst, Illinois, Elementary school band, P. M. Keast, director. The St. Mary's training school of Chicago and the Anamosa, Iowa, school also placed in Class D. One of the longest trips taken by a large group was that from Beckley, West Virginia, with funds raised by local band enthusiasts.

East Moline, Illinois

The high school band of East Moline, Illinois, which operates on a twelve-month schedule under the direction of Alvar T. Berghult, took the field alone to present two intricate formations dedicated to the locomotive industry of Moline and the plow industry of Silvis, communities served by the school. The first was a locomotive with revolving wheels. The second was a huge plow pulled down the stadium by eight laboring majorettes, while the cutting wheel revolved. Both maneuvers were executed with the utmost skill and precision. East Moline has an enrollment of about a thousand students. Townspoeple raised $2,000 to make possible the trip to the festival.

A demonstration by some 2,000 massed bandsmen was directed by Howard Stube, and a three-figure brass choir was assembled from the visiting solo contestants by Oscar Anderson. There was community singing, match-lighting ceremony, balloons, and fireworks.

On the adult and professional side, the audience enjoyed a symphony orchestra, a chorus of 3,000 members on the oratorio level, a rural chorus of 525, a 1,000-voice negro spiritual choir, a 300-member male "barber shop" chorus, a legion drum and bugle corps with $20,000 worth of regalia from St. Paul, the U. S. Army Air Corps Band flown in in seven cargo planes, and Helen Traubel and John Charles Thomas. The festival was organized and conducted by Philip Maxwell of the Chicago Tribune.

PRIZE COMPETITION

The second annual competition for orchestral compositions sponsored by Broadcast Music, Inc., closes November 1. There are two contests. One is for an orchestral work of from 12 to 25 minutes in length. The other will include compositions ranging from 4 to 12 minutes. Entrants, who must be members of the American Composers Alliance, have been advised to study the requirements of civic orchestra groups, high school and college orchestras, professional orchestras, and radio and concert groups.

The judges are Howard Hanson, Eastman School of Music, Chalmers Clifton, director of the National Orchestral Association, Paul Hindemith, head of the music division at Yale, Dr. Randall Thompson, head of the Princeton music department, and Stefan Wolpe, formerly director of the Palestine Conservatory of Music. The awards total $200.00 in cash and the assurance of publication by BMI.

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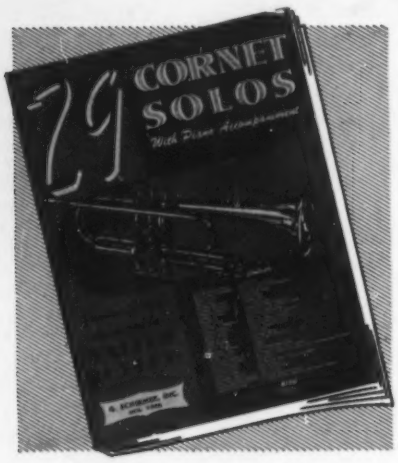

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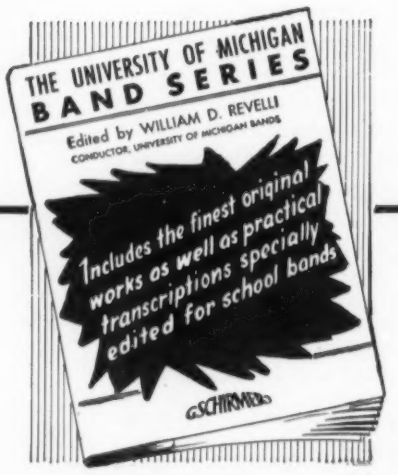
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G. I. attendance at a series of concerts of serious recorded music sponsored by the U. S. Army in Belgrade, Yugoslavia, has been making musical history, according to reports recently received. The first of the series, given early this year, was devoted entirely to the music of Samuel Barber. And, disproving the prevalent notion that our Army is interested only in popular music, the concert attracted twice as large an audience as the hall could hold.

New Carl Fischer Head

Frank Hayden Connor has been elected president of Carl Fischer, Inc., succeeding the late Walter S. Fischer. Connor has been associated with the firm for the past twelve years successively as secretary and treasurer. He was formerly associated with the National City Bank of New York. In an address to the employees he expressed confidence in the organization and personnel, many of whom are members of the twenty-five-year club, while some have been with the firm fifty years and more.

Brevard Festival

The first annual music festival at the Transylvania Music Camp Grounds, Brevard, North Carolina, August 9-11 attracted large crowds, the season having been sold out in advance, so that many had to be turned away. There were four programs by the symphony orchestra under the direction of James Christian Pfohl. Guest artists were Carroll Glenn and her $40,000 Guarnarius violin; Selma Kaye, soprano; and Mario Berini, tenor. Mrs. Henry N. Carrier, president of the festival association, and Mr. Pfohl were acclaimed by press and radio for their highly successful efforts. The festival will be held yearly at the close of the Transylvania Music Camp session.

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WANTED—Original newspaper clippings, photographs etc., on life and work of John Philip Sousa and his band. Will buy, rent or borrow and return. Must have same for research. Address Box B, C/o the INSTRUMENTALIST.

WANTED—Hand Organ, authentic. Must be in good condition. State price and description in first letter. Address Box C, C/o the INSTRUMENTALIST.

WANTED—Instruments that have been run over by a truck, or otherwise too badly damaged for repair. Can use salvage for repair of other instruments. Address Box D, C/o the INSTRUMENTALIST.

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Copy for insertion in this column in November issue must reach us by Oct. 10.

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